BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS 1991–92

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

AN EVENING OF FARCE

THREE OPERATIC SITCOMS:

CAPTAIN LOVELOCK
by John Duke

A GAME OF CHANCE
by Seymour Barab

AN INCOMPLETE EDUCATION
by Emmanuel Chabrier

BYU OPERA WORKSHOP
J. Arden Hopkin, director

June 14, 15, 18, 19, 1991

7:30 p.m.

Madsen Recital Hall
Harris Fine Arts Center

THE CAST
(in order of appearance)

CAPTAIN LOVELOCK
Libretto and music by John Duke

	June 14, 18	June 15, 19
Terentia, a wealthy widow	Jane Srygley	Emily Wood
Pernille, her maid	Shannon Rae Fry	Holly Thompson
Leonora, her daughter	Shawna McGregor	Michelle Croft
Laurentia, her daughter	Sheila Page	Judy Eggleston
Madame Kirsten, matchmaker	Diane Ludlow	Jannette Goodman

Setting: Terentia's home, middle of the 19th century, America

by arrangement with Carl Fisher, publisher and copyright owner.

INTERMISSION (10 minutes)

A GAME OF CHANCE
Liberetto by Evelyn Manacher Draper
Music by Seymour Barab

	June 14, 18	June 15, 19
First Knitter	Melissa Patterson	Heather Ericksen
Second Knitter	Michelle Crosby	Bonnie Anderson
Third Knitter	Jannette Goodman	Diane Ludlow
Messenger	Charles Nahale	Gregory Oaks

Setting: A garden, the middle of the 20th century

by arrangement with Boosey & Hawkes, publisher and copyright owner

INTERMISSION (10 minutes)

AN INCOMPLETE EDUCATION

Libretto by Eugene Leterrier and Albert Vanloo
Music by Emmanuel Chabrier
Author of English translation unknown

	June 14, 15, 18, 19
Gontran de Boismassif	Timothy Richie
Hélène de la Cerisaie	Shannon Rae Fry
Master Pausanias	Robert Prosch

Setting: A small salon in the chateau of Count de Boismassif, 1830, France

PRODUCTION STAFF

Dean, College of Communications	James Mason
Executive Producer, Chairman, Department of Music	K. Newell Dayley
Producer	Janielle Christensen
Artistic Director	J. Arden Hopkin
Technical Director	Michael Handley
Set Construction	BYU Scene Shop
	O. Lee Walker
Costumes	BYU Costume Shop
Costumer	Samuel Wood
Accompanists	Stacy Gilchrist*
	Ross Smith**
House Management, Publicity	Paul Duerden
	Christine Nokleby
Graphic Design	Alan Brockbank

**Captain Lovelock* and *An Incomplete Education*

***A Game of Chance*

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1991

CHINESE YOUTH GOODWILL MISSION

FROM TAIPEI, R.O.C.

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offers presenta-
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culture.

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, and folk art. We
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Chinese lifestyles,

校優秀青年學生組
訪問團」，自一九
界各地訪問演出，
善大使的角色，更
濃厚民族情感，是
齊、最優秀、最成

團並於八月下旬至
州及亞太紐澳訪問
五場次。
包含中國傳統文化
、戲曲、功夫、民
您一覽中華文化殿
。

1. Spring River Dance

The Tang Dynasty is the peak of cultural prosperity and splendor in Chinese Antiquity. All forms of artistic activity flourished, and of these the Imperial Court Dance is often seen as the most exquisite.

This program takes as a basis the love affair between Tang emperor Ming Huang, and Yang Gwei Fei, royal concubine and one of China's four most celebrated

PERFORMERS

領隊／劉代洋
工技學院企管系教授

Director
Day-Yang Liu PH.D.
Associate Professor
dept. of Business
Administration,
National Taiwan Institute of Technology.

副領隊／許石欽
高雄縣團委會組長

Deputy Director
Shih-Chin Hsu
Section Chief of
School
Youth Services Sect.
Kao Hsiung Committee
China Youth Corps.

舞台助理／蔡宏基
文化大學戲劇系

Stage Assistant
Hung-Chi Tsai
Dept. of Cinema
& Drama,
Chinese Culture Univ.

何　臻
台灣大學國貿系

Jane Ho
Dept. of International
Trade,
National Taiwan Univ.

翁美宜
文化大學舞蹈系

Sophia Weng
Dept. of Dance,
Chinese Culture Univ.

陳淑貞
輔仁大學夜英文系

Clare Chen
Dept. of English,
Fu-Ren Univ.

潘麗君
國立藝專舞蹈科

Dale Pen
Dept. of Dance,
National Taiwan
Academy of Arts.

施佩文
台南家專舞蹈科

Pearl Shih
Dept. of Dance,
Tainan Junior College

鄭丹綺
國立藝專國樂科

Marrisa Cheng
Dept. of Chinese
instrument,

陳美如
新竹師院初教系

Joy Chen
Dept. of Elementary
Education,

余毓琦
東吳大學社工系

Vicky Yu
Dept. of Social Work,
Soo-chow Univ.

李國樑
交通大學資工系

Phoenix Lee
Dept. of Computer
Science & Information
Engineering,

5. Holiday Celebrations

Chinese holiday celebrations include rich social customs and traditions, and moreover have led to many unique forms of sacrificial rites. This program looks at the ethics behind these practices and the form that they take. Bold strokes are used to depict Chinese festivals, and the beauty of the simple honest folk.

The contents of this program include the hanging of lanterns, sacrifices to heaven, remembrance of the dead, floating

l of Shaolin

s the birthplace of Shaolin kung fu is eam of present-day it is also famous far

This program tells the trials and tribulations of poor commoner who go to Shaolin in search of expert teachers. They study sitting in meditation, and aspects of Buddhism to achieve clarity of mind, but also has to sweep, cook, chop wood, collect water and do other chores to train their resolve and physique. Following this he is

2. A Forked Road (rewritten)

Traditional opera is the art form that reveals Chinese drama, dance, music, and folk customs. Of this art form Chinese National Opera is the most representative and special.

This program takes an extract from the "Fumbling in the Dark" episode in the

3. A play o
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YOUTH GOOD WILL MISSION OF THE REPUBLIC OF CHINA '91
中華民國青年友好訪問團

PROGRAM

1. Spring River Dance 春江樂舞
2. A Forked Road (rewritten) 『三岔口』新編
3. A play of the Chinese commonfolk 民風雅韻
4. The Legend of Shaolin 少林傳奇
5. Holiday Celebrations 節慶之美

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, September 11, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Joan T. Stevens
organ

Introduction and Trumpet Tune	Maurice Greene (1696-1755)
Mass for the Convents Glorificamus Te, Duo sur les Tierces Rex celestis, Basse de Trompette Agnus Dei, chromhorne en taille	François Couperin (1668-1733)
Wir glauben all' an einen Gott, Schöpfer, BWV 680	Johann Sebastian Bach (1685-1750)
Wir glauben all' an einen Gott, Vater, BWV 740	
Prelude and Fugue in A Minor, BWV 543	Johann Sebastian Bach
Minuet	Luigi Boccherini (1743-1805)
Fantasia in F Minor, No. 1	Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

Toccata, op. 59, no. 5 — Max Reger (1873-1916)

Suite évocatrice, Opus 74 — Charles Tournemire (1870-1939)

I. Grave
II. Tierce en taille et récit de chromhorne
III. Flûte d'écho
IV. Jeu doux et voix humaine
V. Caprice

Come, Thou Glorious Day of Promise — Robert Manookin (1918-)

Concert Piece, Opus 52a — Flor Peeters (1903-1986)

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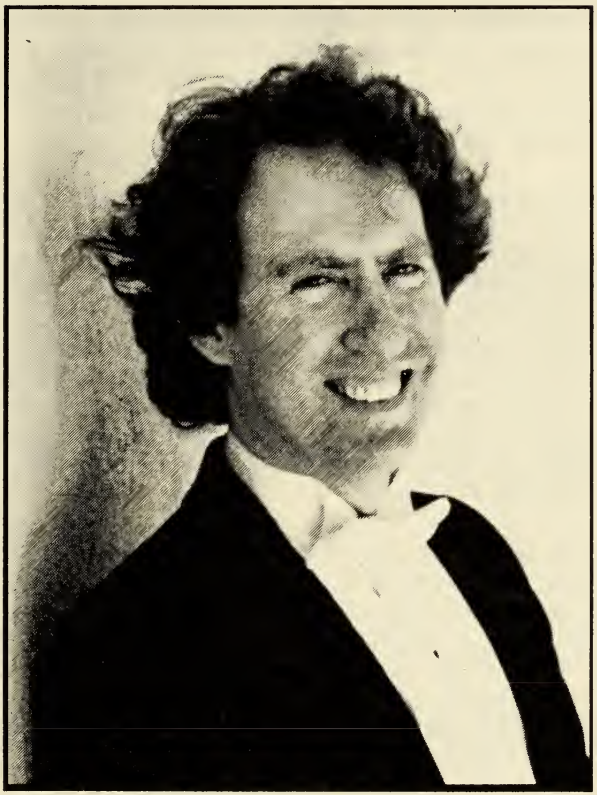
BYU PERFORMING ARTS SERIES

Jeffrey Kahane,
piano



Saturday, September 14, 1991 - 7:30 p.m.
de Jong Concert Hall

Jeffrey Kahane's performances are simultaneously charged with visceral excitement and imbued with a nobility of spirit and poetic insight. His inspired interpretations have made him a popular guest with orchestras such as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, Saint Paul and Los Angeles chamber orchestras, as well as London's Royal Philharmonic Orchestra, the Rotterdam Philharmonic and the Israel Philharmonic.

Mr. Kahane made his Carnegie Hall debut in 1983 in a special concert tribute to Artur Rubinstein. Since that time, New York's concert halls have welcomed him repeatedly as recitalist, and he has been heard as well in Chicago, Boston, San Francisco, Vancouver, Los Angeles and Atlanta. A much-sought-after collaborator, Mr. Kahane performs extensively with cellist Yo-Yo Ma, violinist Joseph Swensen, and with quartets such as the Tokyo and Ridge. He is frequently heard at summer festivals including Caramoor, Ravinia, Mostly Mozart, the Hollywood Bowl and London's Proms.

Jeffrey Kahane's current schedule includes appearances with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic and Saint Paul Chamber Orchestra, with the Boston Symphony at Tanglewood, recitals in New York and Boston, as well as two "Live from Lincoln Center" broadcasts. In Europe he will collaborate with the Academy of St. Martin in the Fields and with the Bournemouth Symphony at the Proms. In addition to his activities as a pianist, Jeffrey Kahane has begun a career as a conductor with highly praised performances at the Oregon Bach Festival. In 1991 he will conduct Boston's Pro Arte Chamber Orchestra, the Gardner Chamber Orchestra and the New World Symphony. Beginning in 1992, Mr. Kahane will be Associate Conductor of the San Luis Obispo Mozart Festival.

Mr. Kahane can be heard on disc in the complete Schubert works for Violin and Piano, recorded with Joseph Swensen for RCA and received with much acclaim. Mr. Kahane's recording of Bach's Sinfonias and Partita #4 in D Major (Nonesuch) has also been greatly praised. The *Boston Globe* called it "an impressive debut recording" and critics nationwide have commented on its unique blend of extraordinary insight and joyous spontaneity. In the summer of 1990 Mr. Kahane joined the Bournemouth Symphony and Andrew Litton for a recording of Leonard Bernstein's "Age of Anxiety" for Virgin Records.

A medalist at the 1981 Van Cliburn Competition and winner of First Prize at the 1983 Rubinstein Competition, Jeffrey Kahane has also been honored with awards including the 1983 Avery Fisher Career Grant and the first Andrew Wolf Chamber Music Award in 1987.

Mr. Kahane is a graduate of the San Francisco Conservatory of Music. In the summer of 1988, he was appointed professor of piano at the Eastman School of Music in Rochester, NY where he currently resides with his wife and two children, Gabriel and Anna.

12 Variations in C Major on "Ah, vous dirai-je, Maman", K. 265 — Wolfgang Amadeus Mozart (1756-1791)

Variations Brillantes in B-flat Major, Op. 12 — Frederic Chopin (1810-1849)

Nocturne in B Major, op. 9, no. 3
Nocturne in E Major, op. 62, no. 2

Polonaise Fantasy in A-flat Major, Op. 61

INTERMISSION

Sonata in F Major, K. 332 — Wolfgang Amadeus Mozart
- Allegro
- Adagio
- Allegro assai

Three Mazurkas, Op. 59 — Frederic Chopin
- A Minor
- A-flat Major
- F-sharp Minor

Scherzo No. 4 in E Major, Op. 54 — Frederic Chopin

Mr. Kahane appears by arrangement with IMG Artists and records for Virgin Classics and RAC/BMG.

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BRIGHAM YOUNG UNIVERSITY
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Wednesday, September 18, 1991 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

Xi-Di Shen, *viola*

(Professor of Music, Shanghai Conservatory)

and Friends

Sonata in F Minor, op. 120, no. 1 — Johannes Brahms (1833-1897)
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Three Chinese Pieces

I. *The Moon Mirrored in Spring,* "Er Chuan" — arr. Ding Zhinuo He Zhanho

Composed by Hua Yan Jun (d. 1950), a famous erhu (Chinese traditional fiddle) virtuoso who lost his eyesight before the Liberation, this work, as so many of Hua's works, expresses profound sorrow and anger at the injustices of the old society in China.

II. Romance — arr. Ho Luding

III. *Fishermen's Song at Dusk* — arr. Li Gue-Quan

This piece was originally a Zheng solo adapted from an ancient tune. It depicts a scene at dusk when the sunset bathes the verdant sea.

Xi-Di Shen, *viola* and Jeffrey Shumway, *piano*

PAUSE

Allegro — Joseph Haydn (1732-1807)

Concerto for Viola
Vivace — Gyula David (1913-1977)

Becky Anderson, *viola* and Christine Anderson, *piano*

Speed Etude — Quincy Porter (1897-1966)

Fantasia — J. N. Hummel (1778-1837)

Travis Dastrup, *viola* and Jayne Galloway, *piano*

Concerto for Viola
Fast, with lusty verve and gusto — Morton Gould (1913-)

Rondo Ungarese — Carl Maria von Weber (1786-1826)

Emily Barrett, *viola* and Robert Nakea, *piano*

Viola Greeting — Gerhard Zeumer (b. 1931-)

Veronica, Spring is Here! — arr. anon.

BYU Viola Ensemble

Emily Barrett	Elizabeth Fee	Alisa Probst
David Dalton	Natalie Burton	Martha Strong
Claudine Bigelow	Marie Pitkin	

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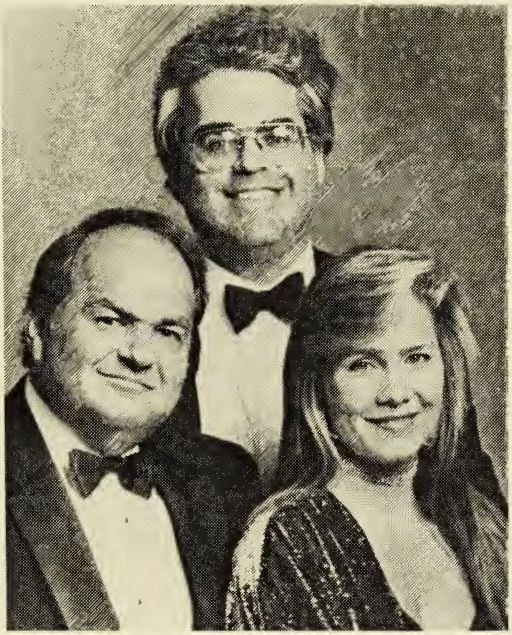
BYU PERFORMING ARTS SERIES

UTAH SYMPHONY ORCHESTRA

Joseph Silverstein, conductor



Joseph Kalichstein, piano
Jamie Laredo, violin
Sharon Robinson, cello

Thursday, September 19, 1991
7:30 p.m. de Jong Concert Hall

Program

Overture to *Benvenuto Cellini*, Op. 23 — Hector Berlioz (1803-1869)

Concerto in C Major for Piano, Violin, Cello and Orchestra, Op. 56 "Triple Concerto" — Ludwig van Beethoven (1770-1827)

I. Allegro
II. Largo
III. Rondo alla polacca

Joseph Kalichstein, *piano*
Jamie Laredo, *violin*
Sharon Robinson, *cello*

INTERMISSION

The Fountains of Rome — Ottorino Respighi (1879-1936)

I. The Fountain of Valle Giulia at Dawn
II. The Triton Fountain at Morn
III. The Fountain of Trevi at Mid-day
IV. The Villa Medici Fountain at Sunset

The Pines of Rome — Ottorino Respighi

I. The Pines of the Villa Borghese
II. Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

Overture to the Opera, *Benvenuto Cellini*, Op. 23

Composed in 1836-1838.
Premiered on September 10, 1838 in Paris Opéra, conducted by Antoine Habeneck.

During the days when Berlioz' music was relegated to the fringes of the concert repertory, the conductor Felix Weingartner was told by one pundit that it contained no melody. One day he decided to see for himself, so he hunted up the score for the Benvenuto Cellini Overture, and was delighted to find "five grand themes, all plastic, original, of admirable workmanship, varied in form, and rising gradually to a culminating point to finish with intense effect." The audience at the opening night of the opera in 1838 would have shared Weingartner's enthusiasm about the Overture, but only about the Overture. This instrumental prelude to the opera was greeted with "exaggerated applause," Berlioz recalled in his Memoirs, but the music that followed was disapproved and hissed "with admirable energy and unanimity." After only two more performances, the production was pulled from the stage, defeated to some degree by a poor libretto and an inadequate performance, but mostly because of the novel originality of the music and a cabal that had arisen among Berlioz' detractors to nettle the critic-composer as a result of his often stinging reviews. The opera was not performed again for fourteen years.

When Berlioz first read the Autobiography of the Italian 16th-century sculptor-adventurer-goldsmith-military hero-lover-murderer Benvenuto Cellini in 1833, he undoubtedly saw something of himself in that dashing Renaissance figure: both were independent free-spirits often at odds with the establishment over their iconoclastic artistic views; both were subject to excessive passions and the violent actions that arose from them; both were thrown into adventures that seemed bigger than life. Of such stuff, Berlioz determined, was good opera made. The opera, however, never met with much favor, other than a certain popularity it enjoyed in Germany after Franz Liszt produced a revised version of the work at Weimar in 1852. The stirring Overture to the opera, though, has long been among the most-performed of Berlioz' compositions (another of his great overtures, the Roman Carnival, was also based on themes from Benvenuto Cellini and its tunefulness, brilliant orchestration and youthful ebullience mark it as one of the best representations of his art.

A rousing fanfare introduction calls forth visions of the daring exploits of Cellini and the vivacious revelry of the Carnival season during which the opera is set. A slow interlude begins with the pizzicato low strings intoning a solemn theme later sung by the character of Pope Clement VII during a ceremony of absolution for sinners. It is combined with a long-limbed air from the Carnival scene in exquisite shadings of string and wind colorings. The impetuous music of the introduction returns with an irresistible (if not always predictable) rhythmic vitality that builds to a climax before subsiding to make way for a lyrical second theme in flutes, oboe and clarinet derived from the love duet of Cellini and his betrothed, Teresa. In the following pages the functions of development and recapitulation are combined, with clear repetitions of earlier thematic material juxtaposed with elaborated versions of it. Underlying all, however, is a vibrant spirit of dauntless enterprise. The large coda moves at an even faster tempo, and includes a broad statement by the brass Pope Clement's theme from the introduction. "Benvenuto Cellini is a splendid overture," wrote Hugh MacDonald, "and it well deserves to be one of the most popular. Tumultuous, tuneful, well-balanced, it meets the simple requirements of a curtain-raiser most effectively, while there is great technical subtlety and warmth of feeling for more demanding ears."

Concerto for Violin, Violoncello, Piano and Orchestra in C Major, Op. 56

Composed in 1803-1804
Premiered in 1804 or 1805 in Vienna.

"Everyone likes flatterY and when you come to Royalty you should lay it on with a trowel," counseled Benjamin Disraeli. He would have gotten no argument from Beethoven on that point. When Rudolph, Archduke of Austria and titled scion of the Habsburg line, turned up among Beethoven's Viennese pupils, the young composer realized that he had tapped the highest echelon of European society. Beethoven gave instruction in both piano performance and composition to Rudolph, who had a genuine if limited talent for music. Questioned once whether Rudolph played really well, the diplomatic teacher answered with a hoarse chuckle, "When he is feeling just right." Concerning flattery, the most important manner in which a 19th-century composer could praise royalty was by dedicating one of his compositions to the noble personage. Rudolph, who eventually became Archbishop Cardinal of Austria and remained a life-long friend and patron of Beethoven, received the dedication of such important works as the Fourth and Fifth Piano Concertos, the "Lebewohl" and "Hammerklavier" Sonatas, the Op. 96 Violin Sonata, the "Archduke" Trio, the Missa Solemnis and the Grosse Fuge. While Rudolph was still a boy of sixteen, however, his teacher wrote for him his very own composition, a piece that made a grand noise and showed off his piano skills in a most sympathetic setting.

Beethoven's choice of piano, violin and cello for a concerto appears to be unique in the literature - "really something new," he wrote to his publisher. There was a popular genre in the Classical era known as the sinfonia concertante for two or more soloists with orchestral accompaniment, a revamped model of the Baroque concerto grosso. Mozart and Haydn left lovely examples. The sinfonia concertante was especially favored in France, where the combination of violin and either viola or cello was most common. Beethoven, powerfully under the influence of French music at the time (the Eroica Symphony and Fidelio also date from 1803-1804), took over the form for two solo strings and added to it a piano part and - Behold! The adolescent Archduke had become a star. Beethoven liked his student, who seems to have been quite a nice young man. The composer tailored the piano part to Rudolph's skills so that it did not present extremely difficult technical demands but still showed off his abilities to good advantage. The string parts, on the other hand, he filled with florid lines woven around the keyboard writing so that the soloists as a group come off as a dazzling band of virtuosos. To assure a good first performance, Beethoven called in two of the best players of the day to share the stage with Rudolph - Carl August Seidler on violin and Anton Kraft on cello. If the demands of the cello part on the range and technique of the soloist are any indication, Kraft, especially, seems to have warranted his reputation as a master performer.

Beethoven set himself a thorny compositional problem with his Triple Concerto: how to give each soloist sufficient exposure while keeping the work within manageable formal bounds. Absolute equality would demand that every theme be played four times - once by the orchestra and once by each of the three soloists. To solve the problem, he had to devise simple and compact themes comprising basic chord and scale patterns. Consequently, the Concerto is not rich in the cantabile melodies he was able to employ elsewhere in his middle-period compositions. The interest is to be found elsewhere - in the work's contrasting sonorities, its interplay between soloists and orchestra and its formal cohesion. While it does not scale great emotional heights, it shows with what technical mastery Beethoven could command the purely technical aspects of this craft, and is a perfect exemplar of Friedrich Nietzsche's summation of his art: "Beethoven's music is music about music."

The first movement is a modified sonata design with a lengthy exposition and recapitulation necessitated by the many thematic repetitions. After a hushed and halting opening in the strings, the full orchestra takes up the main thematic material of the movement. The soloists enter, led, as usual throughout this Concerto, by the cello with the main theme. The second theme begins, again in the cello, with a snappy triad played in the unexpected key of A Major rather than the more usual dominant tonality of G. It is through such original and, for 1804, daring technical excursions that Beethoven widened the expressive possibilities of instrumental music. Much of the remainder of the movement is given over to repetitions and figuration rather than to true motivic development. A sudden quickening of the tempo charges the concluding measures with flashing energy.

The second movement is a peaceful song for the solo strings with elaborate embroidery for the piano. The movement is not too long, and soon leads into the finale without a break. The closing movement is a strutting Rondo alla Polacca in the style of the Polish polonaise, which Chopin was to immortalize in his keyboard works. The cello again is the first to seize the dance-like theme, passing it on to the other participants in turn. There is an almost constant buzz of rhythmic filigree that gives this movement a happy propulsion which eventually erupts into a truly fine frenzy when the meter changes from triple to duple near the end. The triple meter and the rondo tune return to bring the Triple Concerto to a rousing conclusion.

Symphonic Poems, *The Fountains of Rome* **and** *The Pines of Rome*

The Fountains of Rome was composed in 1916, and premiered on March 11, 1917, conducted by Antonio Guarnieri.
The Pines of Rome was composed in 1923-1924, and premiered on December 14, 1924 in Rome, conducted by Bernardino Molinari.

Coming from a family of professional musicians, Respighi inherited a rich talent as part of his birthright. His earliest lessons were with his father, but he progressed so rapidly that he began his professional training in violin, piano and composition at the age of thirteen. As a young man, he was torn between ambitions to become a concert violinist and a composer, and for several years he led a dual life as performer and creator. He got a job as violist with the orchestra of the St. Petersburg Opera and took advantage of the time in Russia to study with Rimsky-Korsakov, whose brilliant orchestral technique was a lasting influence on him. From St. Petersburg he moved to Berlin to work with Max Bruch on violin and composition, and while there he befriended Busoni, Fritz Kreisler, Caruso, Paderewski and Bruno Walter. Except for a brief stint back in Berlin in 1908-1909 teaching piano at a private school, Respighi spent the years from 1903-1925 in Italy, first as a performer, then as professor of composition and finally as head of the Saint Cecilia Academy in Rome. He left the Academy in 1925 to devote himself to composition and touring, and he made four trips to the United States over the next seven years. He died of a heart attack in 1936 at the age of 56.

The Fountains of Rome is the earliest of the Roman trilogy of symphonic poems by which Respighi is primarily represented in the world's concert halls. (The Pines of Rome followed in 1924, Roman Festivals in 1929.) It was also his first great public success, though his notoriety was not achieved without a certain difficulty. Toscanini had agreed to conduct the premiere of the Fountains, late in 1916. Germany and Italy were, of course, at war then, and there had been recent bombings of Italian towns that resulted in heavy casualties. Despite heated anti-German feelings, however, Toscanini refused to drop from his programs selections by that arc Teuton, Richard Wagner. When he began Siegfried's Funeral March on one November concert, grumbling arose in the audience, and finally erupted with a shout from the

balcony: "This piece is for the Paduan dead." The infuriated Toscanini hurled his baton at the unruly audience and stormed off the stage and out of Rome. Plans for the premiere of The Fountains of Rome were therefore delayed, and the work had to wait until the following March to be heard, in a concert conducted by Antonio Guarnieri. Respighi's wife, Elsa, reported that the premiere was not a success. Indeed, the composer, whose music had not yet found much favor, expected as much. Trying to make light of the possibility of failure, he warned one of his friends to "take your umbrella and galoshes" to the premiere of this modern-day "Water Music." It was with Toscanini's performances in Milan and Rome of the following year that The Fountains of Rome - and Respighi's reputation - became established.

Respighi told his wife that he thought it strange no one had ever depicted the famous Roman fountains in music, that no one had ever made them sing, "for they are the very voice of the city," he said. This sparkling work paints colorful pictures of four of these famous landmarks as seen through the dawn-to-dusk cycle of a single day. Its musical style combines elements of Debussian Impressionism and Straussian vigor with Respighi's own brilliant sense of lyricism and orchestral color. Elsa noted that The Fountains of Rome was written "to satisfy a spiritual need. It is in a way a synthesis of Respighi's feelings, thoughts and sensations during those first few months of life in Rome."

Respighi prefaced the orchestral score of The Fountains of Rome with the following description of music:

> "In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.
>
> "The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn.
>
> "A sudden loud and insistent blast of horns above the whole orchestra introduces the second part, 'The Triton Fountain.' It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.
>
> "Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by sea-horses, and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.
>
> "The fourth part, 'The Villa Medici Fountain,' is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night."

* * * * *

Of The Pines of Rome, the second work of Respighi's trilogy on Roman subjects, the composer wrote (in the third person): "While in his preceding work, The Fountains of Rome, the composer sought to reproduce by means of tone an impression of nature. In The Pines of Rome he uses nature as a point of departure, in order to recall memories and visions. The centuries-

old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." Respighi collected material for this work for some time. His wife, Elsa, recalled in the short biography of her husband that he had asked her in 1920 to sing some songs from her days of childhood play in the Villa Borghese. She was wonderfully surprised when they emerged four years later in the first section of The Pines of Rome.

The Pines of Rome is one of the great showpieces in the orchestral repertory, containing the variety of musical pictures typically associated with the symphonic poem. At least two of these are among the most memorable moments in the concert literature. One occurs in the Impressionistic third section, The Pines of the Janiculum, when the song of the nightingale (on a recording) is inspired by the touching melody of the clarinet. Though a terror of musical balance and mechanical mishap, this simple bird call is truly breath-taking: it seems as though a window of the concert hall had quietly opened on a halcyon spring night, and scented breezes were imparting some ineffable, gentle bliss. The second masterstroke is the mighty crescendo which comprises the final section, The Pines of the Appian Way. Despite the claims of meretriciousness and theatricality occasionally thrown at this music, only the most jaded listener could fail to be thrilled by the titanic wave of sound that issues from these stirring measures.

Respighi supplied the following synopsis of the four continuous sections of The Pines of Rome as a preface to the score:

> "1. 'The Pines of the Villa Borghese.' Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of 'Ring around the Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to...
> "2. 'The Pines near a Catacomb.' We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant which re-echoes solemnly, like a hymn, and is then mysteriously silenced.
> "3. 'The Pines of the Janiculum.' There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.
> "4.'The Pines of the Appian Way.' Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting triumph the Capitoline Hill."

1991 R.E.R.

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BYU PERFORMING ARTS SERIES

Alex of Czechoslovakia

Friday, September 20, 1991 • 7:30 p.m.
Madsen Recital Hall

Come on a musical journey through the folklore regions in Southern Moravia located in Eastern Bohemia then into Western Slovakia, Middle Slovakia, and finally Eastern Slovakia. It is interesting that so many kinds of folklore originate from such a small spot of the world. Tonight's show will give you a sample of its musical tradition.

Program

Southern Moravia, Eastern Bohemia

Nebyle sem doma — Originated in Moravia
[*I was not at home*]

Western Slovakia

Primá śova pieseń — orig. Myjava district
[*The violinist's song*]

Záhorácke svadobné melódie — orig. Záhorie
[*Wedding songs*]

Ruša som ja ruša — orig. Trencín
[*I am a rose*]

Pozri miuá — orig. Hochštetno (village in Western Slovakia)
[*Look here my love*]

Myjavské piesne — orig. Myjava
[*Songs from Myjava*]

Neny také polecko

Middle Slovakia

Vrochárske melódie
[*Mountain tunes*]

Hrinovské melódie
[*Tunes from Hri ová*]
orig. Hrinová

Erostrez Ameriky
[*In the middle of America*]

Wedding tunes
orig. Klemovec

Eyes black eyes
orig. Detva

Eastern Slovakia

Goralská musika
[*Music of Gorals - people living in the mountains*]

Pesnicky Krucenej s Krivian
[*Twisting dance songs*]
orig. Krivany (village in Eastern Slovakia)

Raslavické melodie
[*Tunes from Raslavice*]
orig. Raslavice

National minorities in Slovakia

Hungarian, Gypsy and Romanian Melodies

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World of Dance

1991

Brigham Young University

Presented in conjunction with BYU DANCEWEEK
September 23 - 28

World of Dance 1991

PROGRAM

Rumblefish Too

Performers: **Young Dance Makers**
Choreography: Pat Debenham
Music: Steward Copeland

Dance Quebecoise

Performers: **International Folk Dance Ensemble**
Choreography: Edwin Austin
Music: Traditional French-Canadian

Célébration du Printemps

Performers: **Theatre Ballet Company**
Choreography: Mark R. Lanham
Music: Antonio Vivaldi

Tonight! Tonight!

Performers: **The Cougarettes**
Choreography: Lisa Arbon
Music: Phil Collins

Autumn Leaves

Performers: **Ballroom Dance Company**
Music: J. Kosma

Lightgeist

Performers: **Young Dance Makers,**
with members of **The Dancers' Company**
Choreography: Kathie Debenham, Chris Ollerton
Music: Marden Pond

The Blue Danube

Performers: **Ballroom Dance Company**
Choreography: Lee Wakefield; concept by Roy Mavor
Music: J. Strauss, R. Strauss

Dantu din Oas

Performers: **International Folk Dance Ensemble**
Choreography: Barry Goldman
Music: Traditional Transylvanian

Illusory Framework

- *Precarious Reflection*
- *Duet for Three (or, Now You See Him, Now You Don't)*
- *Glimpses*
- *Other Side of the Fun House Mirror*
- *Reprise*

Performers: **The Dancers' Company**
Choreography: Marilyn Berrett
Set Design: Michael G. Handley
Music: Rick Chitwood

Tarantella

Performers: **Theatre Ballet Company**
Choreography: Mark R. Lanham
Music: Louis Gottschalk

Make It Funky

Performers: **The Cougarettes**
Choreography: Lausanne Jensen
Music: M. Sherrod, P. Sherrod, Sr. Spencel, C. Carlisle

Dancing with Fred Astaire

Performers: **Ballroom Dance Company**
Choreography: Lee Wakefield
Music: I. Berlin, J.Kern, A. Schwartz, C. Conrad; arranged by Sid Ramin

Violin Concerto in D Minor

Performers: **The Dancers' Company**
Choreography: Mel Claridge
Music: Johann S. Bach

Folklorico De Jalisco

Performers: **International Folk Dance Ensemble**
Choreography: Peggy Sue Wright
Music: Traditional Mexican

Finale

Music: George Gershwin; arranged by Kurt Bestor

Production Personnel for

World of Dance
1991

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Artistic Directors

The Cougarettes	**Jodi Maxfield**
Young Dance Makers	**Christine Ollerton** **Kathie Debenham**
The Dancers' Company	**Marilyn Berrett**
Theatre Ballet Company	**Sandra B. Allen** **Mark R. Lanham** **YiQi Cheng**
Ballroom Dance Company	**Lee Wakefield**
International Folk Dance Ensemble	**Edwin Austin** **Delynne Peay** **Peggy Sue Wright**

Concert Directors

Program Chairman	**Leslie A. Ditson**
Technical Director	**Scott Horman**
Lighting Director	**Russ Ridgeway**
Publicity Director	**Gary Hopkinson**
Sound Engineer	**Troy Sales**
House Manager	**Paul Duerden**
Stage Manager	**Scott Horman**
Narrator	**Ivan Crosland**

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World of Dance

is sponsored and produced by the
Department of Physical Education - Dance,
College of Physical Education,
Brigham Young University.

Department Chairman **Phyllis C. Jacobson**

College Dean **Elmo S. Roundy**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 26, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Deseret Piano Quartet

Irene Peery, *piano*
Barbara Williams, *violin*
David Dalton, *viola*
Stephen Emerson, *cello*

Quartet in E-flat Major, Op. 16 — Ludwig van Beethoven (1770-1827)

Grave-Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Quartet in E-flat Major, Op. 87 — Antonin Dvorák (1841-1904)

Allegro con fuoco
Lento
Allegro moderato, grazioso
Allegro ma non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 1, 1991 - 7:30 p.m.
deJong Concert Hall

EVENING OF CONCERTOS

PHILHARMONIC ORCHESTRA
Clyn D. Barrus, *conductor*

Concerto No. 2 in B Minor for Contrabass and Orchestra — Giovanni Bottesini (1821-1889)
Allegro moderato

Darrin Howell, *double bass*

Concerto for Bassoon and Orchestra in F Major, Op. 75 — Carl Maria von Weber (1786-1826)
Rondo-Allegro

Christian Smith, *bassoon*

Renaissance Concerto for Flute and Orchestra — Lukas Foss (1922-)
Recitative (after Monteverdi)
Jouissance

Vivian Harmer, *flute*

Rapsodie on a Theme of Paganini, Op. 43 — Sergei Rachmaninoff (1873-1943)

James Margetts, *piano*

INTERMISSION

Concerto for Marimba and Orchestra, Op. 34 — Robert Kurka
Allegro molto

Steve Cox, *marimba*

Concerto for Flute and Orchestra — Carl Nielsen (1865-1931)
Allegro moderato

Kim Helton, *flute*

Concerto No. 3 in C Major for Piano and Orchestra, Op. 26 — Sergei Prokofiev (1891-1953)
Andante, Allegro

Mayde Taylor-Robertson, *piano*

Totentanz for Piano and Orchestra — Franz Liszt (1811-1886)

Stacy McCarrey, *piano*

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BYU PERFORMING ARTS SERIES

BARNUM

October 2 & 3, 1991
7:30 p.m.
de Jong Concert Hall

A Big League Theatricals Production

Music by
CY COLEMAN

Lyrics by
MICHAEL STEWART

Book by
MARK BRAMBLE

Scenery Designed by
RUSS BORSKI

Lighting Designed by
DIANE FERRY-WILLIAMS

Sound Design by
TOM BOTHOF

Costumes Coordinated by
TOM REITER

Orchestrations by
JUDY BROWN

Production Supervisor
ALEE RALPH

Company Manager
GINA WILLENS

Musical Direction by
DAN STICCO

Choreography by
JANET LOUER

Directed by
VICTORIA BUSSERT

Barnum was originally produced on the Broadway Stage
by Judy Gordon, Cy Coleman, Maurice and Lois F. Rosenfeld
in association with Irwin Feld and Kenneth Feld
and is presented by arrangement with
Tams-Witmark Music Library, Inc. 560 Lexington Avenue
New York, New York 10022

This production was originated by
Big League Theatricals, New York, NY and Pegasus Players, Chicago, IL
Executive Producer: Deborah Denenberg

Exclusive Tour Direction by Mainstage Management International, Inc.

CAST OF CHARACTERS

Phineas Taylor Barnum ..... DAVID MENDES
Chairy Barnum ..... REBECCA McCAULEY
Joyce Heth ..... PATRICIA PENDLETON
Tom Thumb ..... JOHN ALLEN
Ringmaster, Julius Goldschmidt, Chester Lyman, Wilton,
Amos Scudder, Sherwood Straiton, Concertmaster ..... ALAN BALL
Jenny Lind ..... SARAH WORTHINGTON
Blues Singer ..... PATRICIA PENDLETON
Mrs. Sherwood Straiton ..... ROSALIE KAPLAN
Edgar Templeton ..... McKINLEY JOHNSON
Humbert Morissey ..... TODD FOLAND
Company of the Greatest Show on Earth ..... ANGELA BUETEL,
BRUCE BLOCK, NATHAN CRAVER, TOM FAGAN, TODD FOLAND,
McKINLEY JOHNSON, ROSALIE KAPLAN, STEPHANIE KNOX,
JIM LaFRANCIS, MARY JANE NELSON, MARIA VAVER

MUSICAL STAFF

Keyboard II ..... STEPHEN GOERS
Percussion ..... MARK DANNI

TOURING STAFF

Company Manager ..... GINA WILLENS
Production Manager ..... ALEE RALPH
Technical Director ..... STUART DOBBIE
Lighting Director ..... TIMOTHY PARSACA
Stage Manager ..... SHAWN PRYBY
Wardrobe/Wig Supervisor ..... TOM REITER
Property Designer/Assistant Stage Manager ..... DUG AYCOCK
Sound Engineer ..... JOHN CYMOWSKI
Dance Captain ..... ANGELA BUETEL
Assistant to the General Manager ..... KAREN LOFTUS
General Manager ..... ROBERT C. STRICKSTEIN

SPECIAL THANKS

Susan Handler/Creative Costume Company, New York City/Beth Gilroy/San Jose Civic Light Opera/Dean Oien/Scenic View, Inc.-Chicago/Neil Mazella/Hudson Scenic, Inc., Bronx, N.Y.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance.

P.T. Barnum - Alan Ball, Chairy Barnum and Jenny Lind - Nancy Jane Nelson, Tom Thumb - McKinley Johnson, Joyce Heth - Rosalie Kaplan, Ringmaster, etc. - Todd Foland

TIME
1835 through 1880

PLACE
The action takes place all over America
and the major capitals of the world

MUSICAL NUMBERS

ACT I

Overture ..... Orchestra
There is a Sucker Born Ev'ry Minute ..... Barnum
Thank God I'm Old ..... Joyce Heth
The Colors of My Life ..... Barnum & Chairy
One Brick at a Time ..... Chairy & Company
Museum Song ..... Barnum
I Like Your Style ..... Barnum & Chairy
Bigger Isn't Better ..... Tom Thumb
Love Makes Such Fools of Us All ..... Jenny Lind
Out There ..... Barnum

ACT II

Come Follow the Band ..... Ringmaster & Company
Love Makes Such Fools of All (Reprise) ..... Jenny Lind
Black and White ..... Chairy, Barnum, Blues Singer & Company
Black and White (Reprise) ..... Blues Singer
The Colors of My Life (Reprise) ..... Chairy & Barnum
The Prince of Humbug ..... Barnum
Join the Circus ..... Barnum, Bailey & Company
Finale ..... Company

There will be one intermission

WHO'S WHO IN BARNUM

JOHN ALLEN (Tom Thumb) is happy and excited to join the *Barnum* company since relocating from Lincoln, Nebraska last March. He is making his national touring debut. His favorite roles include Henrick in *A Little Night Music*, Tobias in *Sweeney Todd*, and Eugene in *Brighton Beach Memoirs*. Film credits include *Brewster Place* with Oprah Winfrey and a Devry Industrial.

ALAN BALL (Ringmaster/Bailey) has been performing for over 20 years. He must like it. He has played regionally in New England, New York, Michigan and Illinois and has toured in the U.S., Austria, Germany and Greece. Favorite roles include Che in *Evita*, George in *Of Mice and Men* and Touchstone in *As You Like It*.

ANGELA BEUTEL (Ensemble) began her career dancing at Great Bar. Other credits include appearances in Chicago with The National Jewish Theatre, The Annoyance Theatre and The Theatre Building.

BRUCE BLOCK (Ensemble) has performed throughout the U.S., Canada and Europe in a one-man show featuring juggling and magic. He has appeared on "Good Morning America", ABC's "20/20" and in "People Weekly." As an actor, he has appeared as Charlie in *The Foreigner*, Chris in *All My Sons*, and Senator Phogbound in *Li'l Abner*. For the past six years he has appeared in The Guinness Book of World Records for cigar box balancing (213 boxes!).

NATHAN CARVER (Ensemble) is a graduate of Northwestern's Theatre Program who has toured as a clown with Ringling Bros. & Barnum and Bailey Circus and trained at their illustrious Clown College. He now performs in Chicago-area theatres and is one half of the comedy team, The Lazzi Brothers.

TOM FAGAN (Ensemble) made his professional debut performing for eight consecutive seasons in Ruth Page's *Nutcracker Ballet*, as well as performing with the Joffrey in *Petruska*. He was seen at Candlelight Dinner Playhouse, Enchanted Hills Playhouse and Better Entertainment Enterprises Theatre. Favorite roles include Rooster in *Annie*, Poo Bah in *The Mikado* and Montgomery in *Fame* which he choreographed and directed. A graduate of Chicago Academy for the Arts, Tom earned his B.A. in Communications and Theatre at the University of Illinois-Chicago.

TODD FOLAND (Ensemble) comes directly from appearing in Chicago's first "10 min. musical" at the Theatre Building. A native Hoosier and Graduate of Chicago's Goodman School of Drama, Todd's other credits include *Personals, Starting Here, Starting Now, The Elephant Man, Bent*, and *The Way of the World*.

McKINLEY JOHNSON (Ensemble) is a Smithfield, Va. native with a B.F.A. from Howard University, and a M.A. from the University of Illinois. His theatre credits include *Othello, Comic Missionary, Pontilla and His Hired Man* (Remains Theatre Co.), *Romeo and Juliet, The Other Cinderella* (Black Ensemble), *Frogs, Anyone Can Whistle* (Pegasus) *Pacific Overtures* (Skylight Opera), *Wearing the Mask, Don't Bother Me I Can't Cope, My Fair Lady,* and *American Enterprise* (Organic Theatre Co.). McKinley wishes to give thanks to God, Vicky, Russ, Dr. Crewdson, and his family.

ROSALIE KAPLAN (Ensemble) recently appeared in *Anyone Can Whistle* with Pegasus. Favorite roles include Hermia in *A Midsummer Night's Dream*, and Ado Annie in *Oklahoma.* She holds a B.F.A. in Musical Theatre from Syracuse University and has a second career as a Certified Massage Therapist (may we never wait tables again!).

STEPHANIE KNOX (Clown/Ensemble) a.k.a. Stefunnie T. Clown is making her theatrical debut in *Barnum.* A native Chicagoan, Stefunnie holds degrees from Ringling Bros. Barnum & Bailey Clown College, Northeastern Illinois University and The Loop College. A former radio Public Service Director and Morning News producer, Stefunnie performs as a jazz vocalist and mouth violinist.

JAMES LAFRANCIS (Clown/Ensemble) is a 1989 graduate of the Ringling Bros. & Barnum Bailey Clown College. He has not only toured with The Greatest Show on Earth but was a member of the Gunther Gebel-Williams Farewell Tour. James is a Chicago native with a degree from Northern Illinois University in Marketing where he also studied Dance and was Vice President of Company Dancers. James also studied with Lou Conte Dance Studio for over a year.

REBECCA McCAULEY (Chairy Barnum) was last seen as Emma in *Tintypes* at The Set. Other credits include *Galileo* (The Goodman Theatre), *The Nightingale, Doonesbury* (New Tuners), *Bedroom Farce* and *Jacques Brel...* (New Paltz Summer Repertory). Rebecca received her M.F.A. in Acting from The Goodman School of Drama.

DAVID MENDES (P. T. Barnum) returns to the musical stage in *Barnum* after having portrayed Charlie in *Tintypes* at The Set. Credits include Robert in *Identity Crisis*, Ronald in *The Nature and Purpose of the Universe*, Danceny in *Les Liason Dangereuses*, and Nikos in *Breaking the Code.* David would like to dedicate this performance to his family in New England and his surrogate family and friends in Chicago.

NANCY JANE NELSON (Ensemble) is a native of Denver, Colorado. Her recent credits include Nanette in *High Fidelity* (new Tuners), Pam in *Baby* (Rocky Mountain Rep.), Joan in *Dames at Sea* and Esther in *To Gillian on Her 37th Birthday.* Nancy Jane completed a year of graduate work at the University of Illinois and holds a B.F.A. in musical theatre from Stephens College.

PATRICIA PENDLETON (Joyce Heth/Ensemble) can find no adjectives to adequately describe her feelings about her second national tour. Previous credits include *Big River* (National tour), *Little Shop of Horrors, The Wiz, Gypsy, Working,* the title role in *Medea*, and her favorite, Negro Woman in *A Streetcar Named Desire.*

MARIA VAVER (Ensemble) is originally from Chicago and most recently graduated from Hope College in Holland, Michigan. For inspiration she looks to Gene Kelly, Judy Garland and all 6 a.m. joggers at the beach. Besides performing, Maria enjoys a good movie, any kind of ice cream and observing other people's kids from a distance.

SARAH WORTHINGTON (Jenny Lind) is happy as a lark to be going "on the road" but "Gee, I hope we go to Slippery Rock, Pa." Since moving from Pennsylvania to Chicago, Sarah has performed with several theatres, including: New Tuners, Bailiwick, The Lyric Opera, Drury Lane-Oakbrook, Madison Repertory and the now boarded-up Set Gourmet Theatre.

VICTORIA BUSSERT (Director) returns for her second production with Big League Theatricals having directed last year's national tour of *Into the Woods.* Victoria is the Associate Director of the Cleveland Great Lakes Theatre Festival where she directed *Lady Day at Emerson's Bar and Grill, The Threepenny Opera, La Ronde*, and *A Christmas Carol.* She and longtime collaborator, Russ Borski, have spent the year working cross country with *Sweeney Todd* for Anchorage Opera, *Lady Day* for Portland Stage, *A Little Night Music* for Cleveland's Cain Park and *Winter Man* in their New York debut at Dance Theatre Workshop. Victoria is a graduate of Northwestern University where she received her M.F.A. in directing.

JANET LOUER (Choreographer) who choreographed the *Into the Woods* national tour last year, just came back from Cleveland where she choreographed *A Little Night Music* with Director Victoria Bussert. Her other credits include, *Anyone Can Whistle, The Frogs, Company, Three Penny Opera, Pacific Overtures*, and *Follies.* By day, Janet is the feature film agent at Harrise Davidson in Chicago. She coaches actors for film and is a Masters Candidate in Dance/Movement therapy working with adolescent schizophrenics. In her spare time she lives with her fiance Michael Dickson. The two plan to tie the knot in Costa Rica in October. She is grateful for the wonderful friendships and collaborations with Victoria Bussert and Russ Borksi.

DAN STICCO (Musical Director) is the composer and co-author of *A Change in the Hair* which opened in Chicago and moved to Broadway. He conducted *Tintypes* at The Set Gourmet, *Funny Girl* at Marriott Lincolnshire, *Oh, Coward!* at MIlwaukee's Skylight Opera and *Company* at Cleveland's Cain Park. Chicago credits include the world premiere of Charles Strouse's *Future of the American Musical Theatre* and mid-west premiere of his *Nightingale.* Dan has had the great opportunity to work with Mel Marvin, Charles Strouse and Stephen Sondheim. He is presently writing an exciting new musical with his collaborator George Gorham. Dan will be moving back to New York this fall.

RUSS BORSKI (Set Designer) is home based in Chicago, and has received four Joseph Jefferson Citations for his work on *Anyone Can Whistle, Pacific Overtures, The Ballad of the Sad Cafe, Threepenny Opera* and *Into the Woods.* Regional work has constituted the bulk of Russ' recent designs including *La Traviata* and *Don Giovanni* for Pennsylvania Opera Theatre, *Goblin Market* and *Prague Spring* for Cleveland's Cain Park, *Threepenny Opera* and *Lady Day at Emerson's Bar and Grill* for Great Lakes Festival Theatre, *Working* and *Pacific Overtures* for Skylight Opera and the Chicago productions of *The Death of Carmen, Fraternity* and *High Spirits.*

DIANNE FERRY WILLIAMS (Lighting Designer) most recently designed *A Chorus Line* at The Candlelight Theatre and co-designed *Encore* for Marriott's Lincolnshire Theatre (with husband John). Last season, designs included *On the Twentieth Century* at Drury Lane Oakbrook Terrace, *Fiddler on the Roof* at Candlelight, and the Chicago premieres of *Chess* and *Into the Woods* at Marriott's Lincolnshire Theatre. In the fall of 1989, she designed *Matador* for the Coconut Grove Playhouse after designing the world premiere at MLT. Her other shows at MLT include *Evita, West Side Story, Big River, Cabaret* and the 1986-1990 seasons. She co-designed scenery and lighting with her husband for MLT's world premiere of *Grover's Corners.* Other lighting design credits include *Ma Rainey's Black Bottom* Pegasus Players), *Gypsy, No No Nanette,* and *Chapter Two* (Drury Lane Oakbrook Terrace), *Tartuffe* and *The Enchanted* (Loyola), and the Northwestern Summer Drama Festivals for 1986-1989. She has lit productions at the Augusta Opera and the Washington Dance Theatre at the Kennedy Center. Diane also recently designed scenery for the world premier of *The Guilt of Lillian Sloan* for the Lyric Opera of Chicago. She has a Master of Fine Arts in Theatrical Design from Northwestern University.

PEGASUS PLAYERS (Co-Producer), since its inception in 1978, has consistently provided high-quality, adventuresome productions of classic and contemporary plays and musicals. The superlative quality of Pegasus' productions has earned the company a total of 40 Joseph Jefferson "Jeff" citation awards for excellence in Chicago theatre. In 1983, and again in 1989, Pegasus won 10 citations, the most ever presented to a theatre company in a single season. In 1989, along with the "Jeff sweep" Pegasus was also awarded the rarely given Special Awards Citation for its efforts in reaching under-served audiences. The Pegasus 1989-90 season was one of the most successful ever. Productions of Stephen Sondheim's *Into the Woods*, Neil Simon's *Broadway Bound*, and the World Premiere musical *Sylvia's Real Good Advice* each broke all existing box office records and went on to extended runs either touring the U.S. or transferring to other Chicago venues. *Into the Woods*, a first collaboration with Big League Theatricals of New York, toured 140 cities in over 40 states across the country. The smash hit local premiere of Neil Simon's *Broadway Bound* was so successful it transferred to the larger Briar Street Theatre for an extended run. *Sylvia's Real Good Advice* became the biggest hit in the history of the theatre and is still running at the Organic Theatre.

DEBORAH DENENBERG (Executive Producer) adds *Barnum* to the National Tours she has managed for Big League Theatricals including the 1990/91 production of *Into the Woods*, and current National Tours of *Nunsense* and *Driving Miss Daisy*. Upon receiving her MBA from the Harvard Graduate School of Business Administration, Ms. Denenberg became the Producer/General Manager of the Upstairs Dinner Theatre in Omaha where productions included regional premieres of *Annie, A Chorus Line,* and *42nd Street.* Her work at the Upstairs became the subject of a Harvard Business School case study. Ms. Denenberg served as the Director of Development for Second Stage Theatre in New York City for one year before joining Big League. This year she helped in the renovation and re-opening of the legendary Goldenrod Showboat in St. Louis. She is currently preparing tours of *Steel Magnolias* and *Buddy: The Buddy Holly Story* for the 1992/93 season.

CY COLEMAN (Composer) came to music early, having played in Town, Steinway and Carnegie Halls between the ages of six and nine. His hit songs include "Witchcraft", "Firefly", "Big Spender", "If My Friends Could See Me Now", "Real Live Girl", "The Best Is Yet To Come", "Pass Me By", and "Hey, Look Me Over". He won a Tony for his previous Broadway musical, *On The Twentieth Century*, which also toured the U.S. and played London. He won two Emmys for writing Shirley MacLaine's TV Special, "If They Could See Me Now", and another for Best Musical for her "Gypsy in My Soul" which he co-wrote and co-produced. He has scored such films as *Father Goose* starring Cary Grant, *The Art of Love, The Trouble Maker* and *Sweet Charity* starring Shirley MacLaine, which won him an Oscar nomination. In addition to his numerous awards, he has been honored with six Grammy nominations, five Tony nominations and is the recipient of a Drama Desk Award and Cue's Golden Apple. He is President of Notable Music Co., Inc. and serves on the Board of Directors of ASCAP and The Dramatists Guild Council. He won 1980 Tony nominations as both composer and co-producer for *Barnum.*

MARK BRAMBLE (Author) began his theatrical career on the staff of David Merrick Productions, working on dozens of Broadway shows. He adapted *Pal Joey* for the Los Angeles Civic Light Opera's production starring Lena Horne, co-authored *The Grand Tour* with Michael Stewart and Jerry Herman and starring Joel Grey. He followed *Barnum* with *42nd Street*, presented by David Merrick and directed by Gower Champion.

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC AND
THE UTAH VALLEY SYMPHONY

Thursday, October 3, 1991 - 7:30 p.m.
Provo Tabernacle

THE UNIVERSITY OF KARLSRUHE SYMPHONY ORCHESTRA

Dieter Koehnlein, *conductor*
Barbara Burgdorf, *violin soloist*

Peer Gynt Suite, Op. 46 — Edvard Grieg (1843-1907)

- Morning Mood
- Ases Death
- Anitras Dance
- In the Hall of the Mountain King

Concerto for Violin and Orchestra, Op. 47 — Jean Sibelius (1865-1957)

- Allegro moderato
- Adagio di molto
- Allegro ma non tanto

Barbara Burgdorf, *violin*

INTERMISSION

Symphony No. 4 in D-Minor, Op. 120 — Robert Schumann (1810-1856)

- Ziemlich Langsam, Lebhaft
- Romanze
- Scherzo
- Lebhaft

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 8, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY CHAMBER MUSIC RECITAL

Orpheus Winds

David Randall, *clarinet*
Geralyn Giovannetti, *oboe*
Glenn Williams, *bassoon*
Gaylen Hatton, *french horn*

Donna Fairbanks, *violin*
Nancy Call, *viola*
Jim Hardy, *cello*
Robert Smith, *piano*

Quintet in E-flat Major, K. 452 — Wolfgang Amadeus Mozart (1756-1791)

Largo - Allegro moderato
Larghetto
Rondo: Allegretto

Quartet in G Minor, K. 478 — Wolfgang Amadeus Mozart

Allegro
Andante
Rondo: Allegro

Quartet in E-flat Major, K. 493 — Wolfgang Amadeus Mozart

Allegro
Larghetto
Allegretto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 9, 1991 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST SERIES

BORIS LVOV, *piano*

ELEONORA LVOV, *piano*

Ballade in F Minor, op. 52, no. 4	Frederic Chopin (1810-1849)
Nocturne in D-flat Major, op. 27, no. 2	Frederic Chopin
Sonetto del Petrarca	Franz Liszt (1811-1886)
Liebestraum No. 3	Franz Liszt
Sonata in F-sharp Major, op. 30, no. 4	Alexander Scriabin (1872-1915)

Andante
Prestissimo volando

Eleonora Lvov

PAUSE

Nocturne in G Major, op. 37, no. 2 — Frederic Chopin

Sonata in B-flat Minor, op. 35, no. 2 — Frederic Chopin

Grave - doppio movimento
Scherzo
Funeral March
Presto

Mazurkas — Frederic Chopin

(To be announced)

Scherzo in B Minor, op. 20, no. 1 — Frederic Chopin

Boris Lvov

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday and Saturday, October 11 and 12, 1991 - 7:30 p.m.
DeJong Concert Hall

HOMECOMING CHORAL SHOWCASE

Ralph Woodward, *guest conductor*

Paul Pollei, Master of Ceremonies

I

O Aula Nobilis — William Mathias (1934-)

I Sat Down Under His Shadow — Edward C. Bairstow (1875-1946)

Psalm 150 — David Willcocks (1920-)

Zigeunerlieder (Gypsy songs) — Johannes Brahms (1833-1897)

He Zigeuner, Greife In Die Saifen Ein
Hochgetümte Rimaflut, Wie Bist Du So Trüb
Brauner Bursche, Führt Zum Tanze

Blow the Wind Southerly (Northumbrian Folk Song) — arr. John Clements

On a Slow Boat to China — Frank Loesser, arr. Chuck Cassey

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Rosalind Hall, *conductor*

II

Estampie Natalis — Vaclav Nelhybel (1919-)

Behold! This is the Way, from *The Redeemer* — Robert Cundick (1926-)

Three Faces of Love

Show and Tell — Emma Lou Diemer (1927-)

Heart, We Will Forget Him — James Mulholland

Women of the Choir

Geralyn Giovannetti, *english horn* (BYU Faculty)

Make Our Garden Grow, from *Candide* — Leonard Bernstein (1918-1991)

Rock-A-My Soul — arr. Howard Roberts

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

III

Sanctus, BWV 238 — Johann Sebastian Bach (1685-1750)

Sanctus, from *Mass* — Leonard Bernstein

Also hat Gott die Welt geliebt, SWV 380 — Heinrich Schütz (1585-1672)

Cantico del Sole — William Walton (1902-1983)

Merrily We Roll Along — Stephen Sondheim (1930-)

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *conductor*

IV

Antiphon, from *Five Mystical Songs* — Ralph Vaughan Williams (1872-1958)

Ave Maria — Franz Biebl (1906-)

Four Choruses from American Musical Theatre

I Met a Girl, from *Bells are Ringing* — Jule Styne

Standing on the Corner, from *The Most Happy Fella* — Frank Loesser

Tonight, from *West Side Story* — Leonard Bernstein

Ease on Down the Road, from *The Wiz* — Charlie Smalls
David Warner (BYU Alumnus),
Angela Drahos, LaDawn Peterson, soloists

Betelehemu — Michael Barbatudi Olatunji
(African carol, sung in Yoruba) — arr. Barrington Brooks

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *conductor*

V

He is the Root and the Offspring of David, from *The Redeemer* — Robert Cundick

COMBINED CHOIRS
Ralph Woodward, guest conductor

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UPCOMING CHORAL EVENTS

November 8th	University Singers & Concert Choir
November 12th	Women's Chorus
November 15th	Men's Chorus
December 6 & 7	"A Celebration of Christmas" Combined Choirs and Philharmonic Orchestra

All concerts begin at 7:30 p.m.

HOMECOMING SPECTACULAR

Marriott Center

October 11 & 12, 7:30 P.M.

Brigham Young University has a tradition of excellence. Tonight's performance reflects that ideal through entertainment. There are some things that are just plain great, regardless of when they were created. We frequently call these classics. "It Don't Mean a Thing" by Duke Ellington was incredible when it was first performed in 1932. It is as timely today as it was then. There are "classic" styles in all forms of entertainment which transcend their original setting. Gospel music always gets us rockin', Dixieland makes us move our feet, and a ballad will soothe our hearts and warm our souls.

Brigham Young University welcomes you tonight and we as the Spectacular producers and directors want you to sit back, clap your hands together (when you feel like it) and enjoy an evening of excellence.

Tonight's performance is dedicated to the wonderfully talented students involved in this production. They are the individuals who truly exemplify excellence and that is what this show is all about.

D I R E C T O R S

Pat Debenham, artistic director of Spectacular '91 has directed, choreographed and performed in musicals at Sundance Theater, BYU, and the Scera Shell. His modern dance works have been performed by RDT and the Pasadena Ballet. For 13 years, under his direction, The Dancers' Company of BYU performed and taught throughout the United States, South America, and the Orient. He is currently an associate professor of modern dance and musical dance theatre at BYU and is coartistic director of Contemporary DANCEWORKS.

Ron Brough, associate artistic director of Spectacular '91, is head of the winds and percussion area for the Department of Music. In addition to directing Panoramic Steel and the Vocal Jazz Ensemble, he is director of the Percussion Ensemble and assistant director of the Cougar Marching Band. Ron does a variety of freelance work as a percussionist including ballet and theatre orchestras, jazz combos, and recording sessions. He recently performed with the Tabernacle Choir on their tour of Europe and the Soviet Union.

Michael G. Handley has been with the Department of Music for three years. He recently returned from a tour of the Soviet Union as technical director for the Young Ambassadors. Current projects include the set and lighting design for *Guys and Dolls*, to be presented in the de Jong Concert Hall in February, 1992. Michael holds an MFA degree in stage lighting design from the University of Wisconsin, Madison.

Ray Smith is the director of jazz studies at BYU and professor of saxophone. He came to BYU in 1982 after earning his MM and DM from Indiana University at Bloomington and teaching at Murray State University in Kentucky. He is an active performer and leader in the Faculty Jazz Quintet, the Utah Saxophone Quartet. He also performs in a variety of recording and commercial music settings. As director of Synthesis, Ray has performed at the Moscow Jazz Festival, Montreaux Jazz Festival, Berkeley Jazz Festival, the North Sea Jazz Festival, and the Antibes Jazz Festival.

Steve Call directs the BYU Jazz Ensemble, and teaches jazz improvisation and tuba/euphonium performance students. An active freelance artist, he is involved in numerous recording projects and performance situations from Honda car/tuba commercials to Ballet West orchestra productions.

Lisa Arbon received a BA from BYU in dance specialization and speech communications, and a master's degree in choreography from UCLA. She has choreographed for television and video and her musicals include *Scrooge*, *The Mikado*, *Camelot*, and most recently *The Music Man* at the Salt Lake Community Arts Center. Currently she serves as a coordinator in Student Life with one of her main responsibilities being director of the BYU Cheer Squad.

Randy Boothe has served as artistic director of the Young Ambassadors for over a decade. His productions have literally taken him around the globe with television and live appearances in 33 countries and over 40 tours. Randy has worked frequently since 1977 as a director and consultant for Walt Disney Productions.

Marilyn W. Berrett is in her fourth year as artistic director of The Dancers' Company. She has performed, taught, and choreographed for such groups as The Moving Company, Children's Dance Theater, and Ballet De San Juan. Her works are included in films and theatrical productions such as *Remembering Nauvoo*, *The Merry Widow*, and *Paint Your Wagon*.

P E R S O N N E L

Synthesis

Saxophone
Quin Monson
Amie Cobabe
Tom Clark
David Poor
Berin Stephens

Trumpet
Chris Taylor
Scott Sessions
Jared Danielson
Dawn Gifford
Timm Lyons

Trombone
Steve Ricks
Will Kimball
Lyle Durland
Camron Rust

Rhythm Section
Chris Brady, piano
Larry Green, guitar
Dave Egbert, bass
Derek Warren, drums

BYU Jazz Legacy

Clark Burnside, clarinet
Tom Clark, saxophone & clarinet
Chris Taylor, trumpet
Lyle Durland, trombone
Greg Stallings, piano
David Egbert, Bass
Todd Bills, Drums

Spectacular Dancers '91

Darren Carter
Andrea Dutson
Mari Kukahiko
Melanie Layton
Sean Riley
Rick Robinson

Panoramic Steel

Mikel Poulsen, lead
Kathleen Mitchell, double tenors
Todd Bills, double seconds
Rick Davis, triple guitars
Randall Beach, cellos/percussion
Eric Nunamaker, bass
Steve Cox, drums

BYU Vocal Jazz Ensemble

Mike Bean
Mindy Bunch
Ben Carson
Courtney Coop
Karen Early
Steve Gilchrist
Loreen Hunter
Holly McBride
Clayne Robison
Anna Rollins
Patrick Wawro

Young Ambassadors

Todd Allen
Kim Boyer
Angi Cannon
Jannifer Christensen
James Conlee
Lita Giddons
Kevin Giddons
Julie Gunner
Travis Hodges
Rich Hughes
Kristi Monson
LaRene Lewis
Randy Porter
Cati Snarr
David Tinney
Darrin Underwood

The Dancers' Company

Rachelle Abegg
Holly Ann Burton
Jace Chan
Julie A. Chan
Kelly Close
Rui Maximo
Astrid Norton
Dirk Roberts
Marlo Schmitt
Scott Storey
Amber Treharne

Dancesemble

Katherine Bauer
Amanda Belliston
Wendy Bennett
Karen Christensen
Kim Conley
Kristine Cottam
Debbie Dyer
Catherine Fuhriman
Janelle Gailey
Candee Gardner
Beverly Groberg
Janine Hunter
Sayuri Ito
Jane Johnson
Tiffany Johnston
Lisa Larson
Mike Loveridge
Laura McCarthy
Kaylene Mecham
Alicen Perry
Jennie Ritchie
Laurel Simpson
Kristine Soderborg
Jenny Thornock
Colleen Twede
Beverly Walker
Wendy Wright
Julie Van Kleeck

P R O G R A M

MUSICAL APPETIZERS
Synthesis, Cast

WELCOME

FRED ASTAIRE MEDLEY—Put a Shine on Your Shoes/Let's Call the Whole Thing Off/They Can't Take That Away From Me
Kevin J. Giddons, David Tinney, Synthesis

SOUTH RAMPART STREET PARADE
BYU Jazz Legacy

THE WORLD IS WAITING FOR THE SUNRISE
Bill Lowrey, BYU Jazz Legacy

BOUYANCE
Spectacular Dancers '91

TALKIN' 'BOUT YOU
Kristi Monson, BYU Vocal Jazz Ensemble, Synthesis

O SIFUNI MUNGU
BYU Vocal Jazz Ensemble, Panoramic Steel, Dance Ensemble

GOODBYE LOVE
BYU Vocal Jazz Ensemble

POSIN'/IT DON'T MEAN A THING
Young Ambassadors, Kevin J. Giddons, Lita Little Giddons, Synthesis

INTERMISSION

SANBORN ET AL
The Dancers' Company, Synthesis

ALUMNI HOMECOMING AWARDS
W. Kenn Thiess, President, BYU Alumni Association

YUMBAMBE/WE KINDA MUSIC
Kevin J. Giddons, Panoramic Steel

AFTER YOU'VE GONE
Synthesis

HAMBONE
The Dancers' Company

I'D GIVE ANYTHING
Kristi Monson, David Tinney, Synthesis

UNIVERSAL RHYTHM
Kevin J. Giddons, Lita Little Giddons, Kristi Monson, David Tinney, Synthesis, Panoramic Steel, BYU Vocal Jazz Ensemble, Spectacular Dancers '91

C R E D I T S

Executive Producer
K. Newell Dayley
(Department of Music)

Associate Executive Producers
Phyllis Jacobson
(Department of Dance)
Harold Oaks
(Department of Theatre and Film)

Assistant Executive Producer
Janielle Christensen

Producer
Michael G. Handley

Artistic Director
Pat Debenham

Associate Artistic Director
Ron Brough

Scenic and Lighting Design
Michael G. Handley

Costume Design
Mary Jane Wadley

Musical Director
Ron Brough

Script Consultant
Neal La Bute

Audio Consultant
Jon Holloman

Technical Director
John Shurtleff

Production Stage Manager
Lorraine Edwards

Lighting Rig
Oasis Stageworks

Sound Mixing and Reinforcement
Pratt Sound

Promotion
Paul Duerden

Graphic Design
Allen Brockbank

Box Office
David Miles

Synthesis
Ray Smith

BYU Jazz Legacy
Steve Call

Spectacular Dancers '91
Lisa Arbon

BYU Vocal Jazz Ensemble
Ron Brough

Panoramic Steel
Ron Brough

Dance Ensemble
Cathy Black

Young Ambassadors
Randy Boothe

The Dancers' Company
Marilyn W. Berrett

Choreography
Lisa Arbon
Marilyn W. Berrett
Pat Debenham
Kevin Giddons
Sara & Jerry Pearson
David Tinney

Musical Arrangements
Chris Brady
Ron Brough
Tom Clark
Lyle Durland
Berin Stephens

Special Thanks:
College of Fine Arts and Communications, James A. Mason, Dean

College of Physical Education, Elmo Roundy, Dean

O. Lee Walker, Technical Director, Department of Theatre and Film

George Bowie, Chairman, Homecoming Executive Committee

Scenic Services

BYU Audio Visual Services

Clark's Tuxedo—Alumni Awards

ZCMI—costumes

Joston's—robes

Alumni Light the Y

One of the highlights of BYU's annual Homecoming celebration is the recognition of alumni selected for their exemplary and exceptional service. Candidates for the various honors are chosen for specific reasons:

The Alumni Distinguished Service Award is bestowed upon alumni of BYU who have given a lifetime of outstanding service to their professions, community, nation, or church.

The Alumni Service to Family Award, presented to an individual or a family, shows appreciation to those BYU alumni who have given service in a home environment, including extended family.

The Honorary Alumni Award recognizes persons who have not attended BYU but who have rendered outstanding and significant service to Brigham Young University.

The BYU Alumni Association Board of Directors encourages you to participate by nominating individuals you feel deserve special recognition. Nominations must be received by the BYU Alumni Association awards coordinator, Alumni House, Provo, Utah 84602, prior to March 1 of the Homecoming year.

Distinguished Service Award

Monroe G. McKay '57

The highest ranking BYU alumnus in the federal judiciary, Monroe G. McKay has fine-tuned the meaning of the word *leader* throughout his life. He "is a champion of the underdog and takes very seriously his obligation to protect the legal rights of the disadvantaged," says BYU provost Bruce Hafen.

From the time he left his Huntsville, Utah, home, Monroe has served the public. After two years in the U.S. Marines, he served a mission to South Africa, helping to open the Southern Rhodesia area. Then, while earning a bachelor's in political science at BYU in 1957, Monroe—as student body president—once more gave of himself.

After completing his Juris Doctor at the University of Chicago, Monroe joined one of the largest law firms in Phoenix, Arizona. In 1966 he took a leave of absence and his growing family to Malawi, returning to Africa this time as director of the Peace Corps. While there, his wife, Lucy Kinnison, bore the fifth of their nine children.

Showing another leap of faith, Monroe again left his prestigious position with the Phoenix law firm. In 1974 he joined the newly formed faculty of the J. Reuben Clark Law School at BYU, before it had an established reputation or a building. Monroe was a popular teacher, sharing with his students his belief that lawyers have an obligation to serve the public.

In 1977 President Jimmy Carter appointed Monroe McKay to the Federal Tenth Circuit Court of Appeals, and in September 1991 he became the chief judge of that court as well as a member of the Judicial Conference of the United States.

Distinguished Service Award

E. LaMar Buckner '46

Completing 23 combat missions over Europe prepared LaMar Buckner, a young pilot during World War II, for a lifetime of service. Within the year following the close of the war, he married Melba Hale, graduated from BYU in 1946, and began a successful career in business. LaMar's no-nonsense approach continued, benefiting thousands outside his family and business circles.

While presiding over Buckner-Radmall Insurance Counselors, one of Utah's largest independent insurance agencies, LaMar also served as national president of the Jaycees, traveling over 200,000 miles worldwide and gaining a reputation as a talented motivational speaker. He has been active in the Chamber of Commerce and the American Red Cross and has been president of the Ogden Kiwanis Club. For his volunteer work in the United Way Fund, LaMar received an award presented to him by President Gerald Ford.

For 56 years LaMar has been an enthusiast of the Boy Scouts of America. An Eagle Scout, he was presented the Silver Antelope Award in 1983 from the Western Region Boy Scouts of America, of which he is presently a member of the cabinet.

An advocate for learning, LaMar has also championed higher education. He served as president of the alumni association at BYU as well as at Weber State College. LaMar sponsored many bills supporting Weber College while he served two years in the House of Representatives and eight years in the Senate.

LaMar's Church service parallels his civic and political activity: a bishop, stake president, and Regional Representative, he was released last year as president of the Ogden Temple.

Distinguished Service Award

Olene Smith Walker '53

A woman who stands above the crowd, Olene Smith Walker has achieved eminence by making people the center of her life. Though a mother of seven children and wife in a family running a large food enterprise, she is well known for her involvement in education and politics.

Olene prepared well for her effectiveness. At BYU she received a B.S. degree in political science and the Outstanding Graduate Award in 1953, then earned an M.A. in political science at Stanford in 1954. After her children left home, she returned to college, this time earning a Ph.D. in educational administration at the University of Utah in 1986.

Serving as opportunity arose, Olene went from PTA president to chair of state education committees to the House of Representatives. For the past 10 years she has been active in the Utah State Legislature, serving three terms as an elected representative and one year as majority whip in the House. Olene's interest is promoting legislation that helps improve education in the state and provide assistance to the economic and social welfare of Utah's citizens.

Olene has been the director of the Salt Lake Education Foundation, working with 40 school principals, teachers, and community leaders to develop 650 proposals for the school district's curriculum. Currently she is director of the Utah Division of Community Development and oversees programs that assist the poor and homeless in the state.

When not busy at the capitol, Olene, as vice president of Country Crisp Foods, works on the financial records of their highly successful family business.

Service to Family Award

Carl Thomas (Tom) Winder '79

To Tom Winder "family is anyone along the road that may need help. He literally lives to help others," according to his wife, Terri. Besides their seven genetic children, the Winders have five adopted, ethnic children, each having special problems. Fifteen foster children have been welcomed into the Winder home over the years and still keep in touch.

That Tom considers as family anyone in need of a home is apparent by the many children to whom he has extended unhesitating love: Navajo boys from a reservation needing a place to stay the night before school activities, children from shelters for the homeless.

Tom shares the sensitivity he shows within the walls of his house with young people outside his home. A fifth-grade elementary school teacher, he does an exemplary job of involving his students in positive learning experiences. His favorite classes are those filled with "special needs" children—to Tom the most challenging and the most rewarding. He is active with the youth in the Church and for 15 years has been involved with the Boy Scout program.

The sole provider for his family—"to keep the mother in the home"—Tom arises at four a.m. to work two janitorial jobs before going to teach school. He accepts no government subsidy for the sometimes costly care of his adopted children. To further make ends meet, Tom built their seven-bedroom home.

A small plaque in the Winder home, which perhaps pays Tom the best tribute as a father, reads: "Dad—his sacrifice is quiet, his life is love expressed."

Honorary Alumni Award

Jack R. and Mary Lois Sharp Wheatley

Complementing each other with their diversity of talents, Jack and Mary Lois Wheatley make a great team as they combine creativity, knowledge, and spirituality to improve the lives of others. Jack, by profession a real estate developer, and Mary Lois, an artist, bring selective eyes to their many roles of service.

Experience and a degree in civil engineering from West Point Military Academy gave Jack a good beginning to a successful career in construction and real estate. During his 35 years in the industry, he has contributed to the development of a "total project" concept. A highly respected member of the business and civic community, Jack was mayor of Palo Alto, California, in 1970. He also served as a director of the Stanford University Hospital as well as the Technology Center in Silicon Valley.

Mary Lois honed her natural artistic abilities at the University of Utah, where she earned a bachelor of fine arts degree in 1948. She also studied at the Art Students League in New York City. The Wheatleys are active in the arts in their Palo Alto community.

The Church encompasses Jack and Mary Lois and their three sons and three daughters: all six children studied at BYU, and four served foreign missions. Of their many callings, Jack has been a bishop and stake president and Mary Lois, Primary president. They recently returned from a mission in Portugal, where Brother Wheatley was district president and Sister Wheatley served as district Relief Society president.

BYU Performing Arts Series

PRISM
QUARTET

Saxophone and Midi Ensemble

Reginald Borik, soprano sax Matthew Levy, tenor sax
Michael Whitcombe, alto sax Timothy Miller, baritone sax

Tuesday, October 22, 1991
7:30 p.m. • Madsen Recital Hall
Harris Fine Arts Center

The Prism Quartet
Saxophone and Midi Ensemble

The Prism Quartet has been acclaimed throughout the United States for their accomplished and widely varied performances encompassing recitals, orchestra engagements, master classes and most recently their innovative work with electronic music. Chosen by *Musical America* as "Outstanding Young Artists of 1989" and prize winners in the 1989 Fischoff National Chamber Music Competition, The Prism Quartet is rapidly fulfilling its goal to bring the saxophone quartet as a legitimate chamber ensemble from obscurity to the concert hall. Formed in 1984, The Prism Quartet has had no personnel changes and is the longest standing saxophone quartet performing with all four founding members.

The Prism Quartet is the first group of its kind to perform electronic chamber music in addition to the saxophone quartet repertoire. As Yamaha Performing Artists, Prism members serve as instructors, performers and clinicians for the Yamaha WX7 and WX11 Electronic Wind Controller as well as the new Wind Jammer. These instruments are capable of producing virtually any synthesized sound. Shaped by the performer's breath and capable of tremendous nuance, they lend electronic music an uncharacteristic expressiveness and warmth. Prism is playing an important role in establishing the wind controller as a significant component to wind music worldwide.

Members of
The Prism Quartet

Reginald Borik, soprano saxaphone, received his Medille d'Or from the Conservatoire National de Region in Bordeaux, France under Jean-Marie Londeix and received BAchelor and Master Degrees from the University of Michigan under Donald Sinta. Winner of the National Young Artist Competition of Midland-Odessa, he has performed throughout Europe with the International Ensemble of Saxophones and is a chairman of the wind and percussion department at the Center for Creative Studies in Detroit, and has served on the faculty of the National Music Camp, Interlochen. Mr. Borik performs on a Yamaha YSS62R Custom Soprano Saxophone.

Michael Whitcombe, alto saxophone, made his debut orchestral recording of Jacques Ibert's "Concerto" for Koch International Classics with the San Diego Chamber Orchestra in 1991. Mr. Whitcombe made his professional debut with the Rochester Philharmonic at the age of seventeen as the First Prize winner of the orchestra's Young Artist Competition. He has been a guest artist of the Tanglewood Music Center's Festival of Contemporary Music. Mr. Whitcombe tours as a soloist with orchestra and most recently appeared with the New York Chamber Ensemble. He received his training at the Eastman School of Music in both the Preparatory and Collegiate Divisions, and holds Bachelor and Master of Music Degrees from teh University of Michigan. He is in residence for six weeks annually at the Cape May Music Festival. Co-founder of the New York Chamber

Ensemble, Mr. Whitcome resides in New York City. He performs on a Yamaha YAS855 Custom Alto Saxophone.

Matthew Levy, tenor saxophone, a native of Philadelphia, holds three degrees from the University of Michigan where he studied composition with William Bolcom, Fred Lerdahl and William Albright, and saxophone with Donald Sinta. While at the University of Michigan, Levy became the first recipient of the prestigious Lawrence Teal Award. An active composer, Levy has written numerous workds, both electronic and acoustic, for Prism. In addition to being a regular guest artist with the Detroit Symphony Orcehstra, he has performed throughout Europe and the United States, including appearances at Milan's La Scala Opera House. The New York Times hailed as "energetic and enlivening" Mr. Levy's recent New York premiere of Nicholas C. K. Thorne's "Aria Improvisations" for solo tenor saxophone. Mr. Levy may be heard on the soon to be released "homeland" LP by new age keyboardist Michael Hoppe. Mr. Levy is founder and director of The New Sounds Music Festival, presented annually by the University of Redlands. Mr. Levy performs on a Yamaha YTS 875 Custom Tenor Saxophone.

Timothy MIller, bariton saxaphone, is heard on Opus One Records in a recording of "Breathless" by Glenn Gass. Mr. Miller is active in contemporary music performance and has worked abroad with Karlheinz Stockhausen in the critically acclaimed production and premiere of Samstag aus Licht, just released on Deutsche Grammophon Records. Recently, Mr. Miller performed the American premiere of Paul Cooper's "Concerto for Saxophone". A native of Connecticut, Mr. Miller is on the faculty of Eastern Michigan University and the Center for Creative Studies in Detroit and holds both Bachelor and Master Degrees from the University of Michigan School of Music. Mr. Miller performs on a Yamaha YBS62 Baritone Saxophone.

The Prism Quartet is represented by Donna Zajonc Management, P.O. Box 7023, Ann Arbor, MI 48107. The Prism Quartet uses the Yamaha WX7, TX81Z, and TX16W stereo sampler by special arrangement with the Yamaha Corporation of America. Tonight's performance is sponsored in part by a grant from the Western States Arts Federation.

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PROGRAM

Badinerie — Johann Sebastian Bach (1685-1750)

Grave et Presto — Jean Rivier (1896-)

Wind Rose — Warren Benson (1924-)

Quartour for Four Saxophones in B-flat Major, Op. 109 — Alexander Konstantinovich Glazounow (1865-1936)

Allegro
Canzona Variee; andante
- Var.I — L'istesso tempo
- Var.II — Con anima
- Var.III — A la Schumann
- Var.IV — A la Chopin
- Var.V — Scherzo

Finale; Allegro moderato

INTERMISSION

Cakewalk — Matthew Levy

Concerto Grosso in C Minor, op. 1, no. 2 — Pietro Antonio Locatelli (1695-1764)
Adagio
Allegro
Largo
Allegro
Allegro

Aeolian Song — Warren Benson
Mr. Whitcombe

Moto Perpetuo — Nicolo Paganini (1782-1840)
Mr. Borik

Drastic Measures — Russell Peck

Program Notes

Grave et Presto, for Saxophone Quartet (1938) - Jean Rivier

Jean Rivier started his professional music career late in life, entering the Paris Conservatory at age 26. A pupil of Caussade, he later became professor of composition at the Paris Conservatory and, after World War II acted as deputy for Darius Milhaud. Rivier was neither a revolutionary nor a reactionary which made him a favorite among organizers of festivals and radio.

Taking "modern" dissonant harmony and counterpoint for granted as the obvious and natural idiom for 20th century concert music, he never doubted the continuity of tradition: Tried and true compositional forms and a "natural", brilliant approach to instrumental and vocal virtuosity. These are the unmistakable characteristics of Rivier.

Grave and Presto is no exception. The opening is reminiscent of a baroque overture although with a contemporary and lush musical vocabulary. A misterioso section employing large intervals leads to a final statement of the opening only to launch into rhythmically driving presto. Here is where Rivier displays his approach to virtuosity. Constructed in rondo form, the recurring themes are followed by rich harmonic sections that truly showcase the sonorous nature of the instrument. The final statement, leading to a furious cadence, is one of the most exciting in the saxophone quartet repertoire.

Wind Rose (1967) - Warren Benson

The title, Wind Rose, originally suggested a kind of gift from the members of a touring quartet to their far eastern audiences; a flower because flowers seemed so important in Asian and pacific ceremonies - a rounded design, windblown, sometimes prickly, arousing the senses. It sounded right to me for a work quite unlike any I knew in 1967. Serendipity reigned when, in Webster's, I found one, a real Wind Rose: "A diagram that shows for a particular place, in frequency and intensity of wind from different places"...a metaphor for my score.

Quartour for Four Saxophones in B-flat Major, Op. 109 (1932) - Alexander Glazounow

Despite his many intimate contacts with the European music of his time, Alexander Glazounow always retained the musical accent of his Russian origins. The last to join the Balakirev circle (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov), he is best remembered as a teacher who influenced many contemporaries and students including Debussy and Shostakovich.

Glazounow worked well with the government after the Revolution, but within the Leningrad Conservatory he was attacked for being too conservative. His earlier music was important if for no other reasons than that STravinsky and Prokoviev rebelled against it after learning much from it; that pupils like Shostakovich imitated it, then integrated those elements with what they had learned from the rebels; and that Shoenberg recommended it as a formal model for study.

In 1928, he went to Austria to judge a competition, never to return. In 1932 he settled in Paris (after travels in Europe and the United States) where he died in 1936.

Written in 1932, the Quartet for Four Saxophones is one of Glazounow's last works. Like so many of the saxophone quartets of the day this piece was dedicated to the Quartuor de Saxophones de la Garde Républicaine.

The first movement, allegro piú mosso, opens with introductory harmonies of the Liszt-Wagner variety which, although not uncommon for the time, is nevertheless surprising. The sonata-form movement unfolds effortlessly. Its exposition is reflective of Brahms and closes with Tchaikovsky. After a development and an unproblematic recapitulation, a brief, whirling coda brings the movement to a close.

The second movement, canzona varíée, is a theme and variations. The Tchaikovskian note is sounded immediately in the andante theme itself and the chorale-like variations purposely evoke Schumann and Chopin respectively. The movement closes with a virtuosic scherzo, encompassing staccato passages and polyrhythmic figures.

The finale reveals the composer's Parisian residency. Here, Russian lyricism becomes infused with French spirits. The movement ends in a festive, rhythmic flurry.

Cakewalk (1988) -Matthew Levy

Cakewalk, for four Yamaha wind controllers, is truly an art/rock and roll work. Each wind controller assumes the roll of a separate instrument in a rock band: electric bass, drums, keyboard, and guitar. The composer has written: "This is an especially fun piece for the group to play. I don't know if there's a saxophonist alive who hasn't at least once felt the urge to pick up an electric guitar and start 'wailing', if only in the privacy of his own bedroom and in front of a full length mirror."

Concerto Grosso in C Minor (Pietro Antonio Locatelli)

Pietro Antonio Locatelli, a violinist, composer and conductor, was widely regarded as the "Paganni" of the middle 18th century. He wrote sonatas and concerti exclusively and belonged to the vanguard of Italian instrumental composers of the late Baroque.

In re-orchestrating this work for the Yamaha WX-11 wind controller, PRISM member Timothy Miller describes the process of designing the various electronic sounds: "Our intention is to experiment with the more acoustic sounding possibilities of our synthesizers and samplers. These sounds are in no way meant to imitate, but to infer the different colors of various Baroque chamber ensembles: a string orchestra, a brass quartet, a woodwind quartet, a pipe organ, and a brass quartet with continuo. Ultimately, the timbres produced must be compatible with the expressive potential of the WX-11. Otherwise, the music would suffer a sort of 'Switched On Bach' fate."

Aeolian Song (1960) - Warren Benson

Few composers can capture one's heart as can Warren Benson. While in Greece in 1960, Benson witnessed the poverty and hardship that the people living along the Aeolian Sea endured. Originally scored for wind ensemble and solo alto saxophone and recently re-orchestrated by PRISM, Aeolian Song is a lament to those for whom Benson felt such anguish. Warren Benson currently serves as professor of composition at the Eastman School of Music in Rochester, New York.

Warren Benson

Drastic Measures (1979) - Russell Peck

Russell Peck's Drastic Measures is a work best described as witty, sentimental and red hot. The first movement, Suicide Notes (from the tomb of the unknown composer), opens in a distant, clustery haze. As phrases begin to undulate and sonorities thicken, the movement takes on a form of musical melodrama in which neo-romantic gestures gradually dominate the texture.

The second movement, Low Blow, suggests an element of, if not vulgarity, than perhaps the unrestrained, unrefined passions of free-blowing jazz. Marked by a great deal of interplay and spontaneity, the movement exploits myriad performance techniques common to the jazz saxophone, including wild "falls", percussive slap-tonguing and growling. The compositional style is one which effectively combines "blues" harmonic patterns, "funk" rhythms, "rag-time" accompanimental figures, and "rock and roll" melodic ideas.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 24, 1991 - 7:30 p.m.
Madsen Recital Hall

OCTUBAFEST

The Utah Tuba Quartet

Daniel Bachelder, *euphonium*
Steven Call, *euphonium and tuba*
Paul Evans, *tuba*
Michael McCawley, *tuba*

Assisted by
Gaylen Hatton, *french horn*
Deidre Rodman, *piano*
Dian Baker-Drinkall, *piano*

Allegro from *Eine Kleine Nachtmusik* — Wolfgang Amadeus Mozart --Peoples (1757-1791)

John Come Kisse Me Now — William Byrd--Winter (1543-1623)

Sonata — Benedetto Marcello (1686-1739)

Daniel Bachelder, euphonium solo

Suite Concertante — Armand Russell

Ballade
Scherzo

Paul Evans, tuba soloist

Fantasia in C — Johann Sebastian Bach --Sabourin (1685-1750)

Jesu, Joy of Man's Desiring — Johann Sebastian Bach

INTERMISSION

Capriccio — Krzysztof Penderecki (1933-)

Michael McCawley, soloist

Suite for French Horn, Tuba, and Piano — Alec Wilder (1907-1980)

Maestoso
Pesante
In a Jazz manner

Steven Call, *tuba*
Gaylen Hatton, *french horn*
Deidre Rodman, *piano*

Bocoxe — Baden Powell--Buttery

Consortium — John Cheetham (1939-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 26, 1991 - 7:30 p.m.
Madsen Recital Hall

OCTUBAFEST
GRAND OCTUBAFEST CONCERT

The BYU Tuba-Euphonium Ensemble
The BYU Tuba Trio
The Utah Tuba Quartet
The Steve Call Jazz Trio
The Festival Tuba-Euphonium Ensemble

Allegro (from *Eine Kleine Nachtmusik* — Wolfgang Amadeus Mozart --Peoples(1757-1791)

Utah Tuba Quartet

Refrain — Arthur Frackenpohl (1924-)

Fantasia on *Dies Irea* — William H. Hill

Washington Post — John Philip Sousa--Werden (1854-1932)

BYU Tuba-Euphonium Ensemble

Two English Madrigals

Come, Merry Lads, Let Us Away — Henry Youll--Singleton (-1608)

Lady, Those Eyes — Thomas Morley--Singleton (1557-1602)

BYU Tuba Trio

I Don't Get Around Much Any More — Duke Ellington (1894-1974)

The Viper Drag — Thomas "Fats" Waller (1904-1943)

I Found a New Baby — Jack Palmer and Spencer Williams

Steve Call Jazz Trio

Mon coeur se recommende a vous — Orlando Lasso--Robison (1530-1594)

El Capitan — John Philip Sousa (Morris) (1854-1932)

Komm, Susser Tod — Johann Sebastian Bach --Sauter (1685-1750)

American Favorites — Roger Vaughn

Yesterday — Lennon and McCartney--Woo

Baby Face — Davis and Akst--Woo

Festival Tuba-Euphonium Ensemble

The BYU Tuba-Euphonium Ensemble:
Euphoniums: Lyle Durland, Lorin Wise, John Peterson, Lorenzo Pope, Jem Bjarnson.
Tubas: Paul Evans, Matt Newville, Jim Eberhard, Jodi Landmeier.

The Steve Call Jazz Trio:
Steve Call, tuba
Greg Stallings, piano
Derek Warren, Drums.

The BYU Tuba Trio:
Paul Evans, Matt Newville, Jim Eberhard

The Utah Tuba Quartet:
Daniel Bachelder, euphonium
Steven Call, euphonium and tuba
Paul Evans, tuba
Michael McCawley, tuba

The Festival Tuba-Euphonium Ensemble:
All Octubafest participants.

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DIE FLEDERMAUS

Opera by Johann Strauss

October 25, 26,
30, 31 November 1, 2

de Jong Concert Hall

BYU Department of Music

DIE FLEDERMAUS

GABRIEL VON EISENSTEIN, a banker	Peter Asplund+ Robert Baker*
ROSALINDA, his wife	Martha Glissmeyer* LaDawn Gardner Petersen+
ALFRED, a singer	Scott Perdue+ Timothy Ritchie*
ADELE, chambermaid to the Eisensteins	Sarah Daniels+ Shannon Petty Fry*
MR. BLIND, a lawyer	Douglas Carter* Andrew Powell+
DR. FALKE, friend of Eisenstein	Paul Busselberg
FRANK, prison warden	Jeff Nielsen+ Robert Prosch*
PRINCE ORLOFSKY, young, rich, elegant	Angela Drahos
SALLY, Adele's sister	Fauneil Gleason+ Erin Rogness*
IVAN, major-domo of Orlofsky	Clayne B. Robison
FROSCH, jailer (speaking role)	Clayne B. Robison

*Oct. 25, 30, Nov. 1
+Oct. 26, 31, Nov. 2

VALHALLA GIRLS

GERHILDE	Kaarin Safsten
HELMWIGE	Sally Bayles
WALTRAUTE	Bonnie Anderson
SCHWERTLEITE	Debra Lund
ORTLINDE	Kristi Toone
SIEGRUNTE	Diane Ludlow
ROSSWEISSE	Marlisa Stones
GRIMGERDE	Sheryl Carlin
(ALTERNATE)	Emily Wood

CHORUS

Bonnie Anderson	Michael Carattini
Sheryl Carlin	David Frederickson
Heather Ericksen	Daniel Gardner
Diane Ludlow	Bryan Hammar
Marci MacKay	Trent Oliphant
Laura Hall Olsen	Kelly Osterberg
Sheila Page	John Peterson
Janilyn Patch	Erik Schaumann
Kaarin Safsten	Kenneth Smith
Kristi Toone	Paul Smith
Emily Wood	

SUPERNUMERARY

Danielle Cord	Ken Merritt

PRODUCTION STAFF

Executive Producer	K. Newell Dayley
Associate Executive Producers	Phyllis C. Jacobson
	Harold R. Oaks
Producer	Janielle Christensen
Artistic Director	J. Arden Hopkin
Musical Director/Conductor	Douglas Reed
Choreographer	Mark Huffman
Technical Director/Lighting Designer	Michael G. Handley
Costume Coordinator	Rory R. Scanlon
House Manager	Paul Duerden
Assistant Director	Noreen Astin
Rehearsal Accompanist	Erica Baldwin
Graphic Design	John Johnson
Costumes	Salt Lake Costume Company
Scenery	Hugh Johnson
Props Mistress	Danielle Cord
	Madeline LeBaron
Sound Reinforcement	Troy Sales
Production Stage Manager	Evan Fredrickson
Master Electrician	Stacie Stewart
Master Carpenter	Darren Wood
Stage Crew	Technical Services, Dept. of Music
Costumer	Lisa Oliphant
Make-up/Hair Specialist	Kay Toney

ORCHESTRA

MUSIC DIRECTOR/CONDUCTOR DOUGLAS REED

<u>1st Violin</u>
Amy Jacob
(Concertmistress)
Bonnie Dunford
Jason Yarrington
Jan Yarrington
Debra Wrathall
Dedra Christensen

<u>Oboe</u>
Leslie McCoy
Stacey Fugal

<u>Trumpet</u>
Richard Bateman
Eric Webb

<u>2nd Violin</u>
Kimberlee Dodds
Mary Otterstrom
Paula Gehring
Carol Lynn Pothier
Ryan May

<u>Flute/Piccolo</u>
Elaine Huff
Janice Bunker

<u>Trombones</u>
Alina Gardner
Steve Ricks
Curtis Winters

<u>Harp</u>
Gayla Porter

<u>Viola</u>
Emily Barrett
Mary Kate Wagner
Tamara Griffin

<u>Bass</u>
Thom Herlin

<u>Bassoon</u>
Derek Steadman
Michael Dalby

<u>Percussion</u>
Mikel Poulsen
Eric Nunamaker

<u>Cello</u>
Sariah Mourik
Josie Dalton
Kristin Leigh
Tony Brown

<u>Clarinet</u>
Sonia Hirst
Jeannie deLespinasse

<u>Horn</u>
Valree Randall
Deedee Erickson
Greg Nielsen
John Rather

DIE FLEDERMAUS

BY JOHANN STRAUSS

This delightful operetta by Johann Strauss the younger, the "waltz king" has been a favorite for generations. The plot has been seen in many adaptations, including Night Birds (London 1911), The Merry Countess (New York 1912), One Wonderful Night, (New York, 1929), Champagne Sec (New York, 1933), and Rosalinda (New York, 1942). In recent years it has enjoyed great popularity and has become an outstanding box-office draw in operatic tradition.

Act 1 begins with Alfredo who comes to visit and court his former sweetheart, Rosalinda, who is now married to Eisenstein. Adele, the maid, has gotten a letter telling her about a party that evening, and she tries to get the evening off "to be with her sick aunt." Rosalinda and Alfred enjoy each other's company, and Alfred barely escapes notice by the returning husband Eisenstein, who is due for a term in jail. He is angry because his term has been extended from five to eight days. Falke arrives and secretly tells Eisenstein about Prince Orlofsky's ball that evening and how many women will be there, and Eisenstein decides to report to jail in the morning. Dr. Falke reminds Eisenstein of the trick that had been played years ago, as Falke was left in a bat costume to walk home from a park bench, and Eisenstein laughs. He dresses for "jail" in formal clothes, and leaves with Falke. Rosalinda gives Adele the night off, and she entertains the returning Alfred, who changes into Eisenstein's lounging wear and drinks with her at the table. Frank, the prison warden, comes and finds the two together and takes "Eisenstein" to jail. Falke convinces Rosalinda to go to the ball in disguise.

Act 2 takes place at the ball, where Adele shows up in Rosalinda's dress with her sister Sally, the actress; and Eisenstein arrives as "Marquis Renard." Falke tells the prince that he is staging a play for him, and the prince offers Falke wealth for this amusement, as everything seems boring. Falke presents a group of Wagnerian women to sing as part of the entertainment. He then begins the "Revenge of the Bat" charade, during which Eisenstein flirts with the ladies and ultimately begins to woo his own wife, who is disguised as the masked Hungarian countess. The prince does enjoy the spectacle and laugh at the situation.

Act 3 takes place at the jail, where the disgruntled Alfred has been serving Eisenstein's prison term. Frank and Frosch are suffering from drink; they and the lawyer, Blind, are all required to put the pieces back together to end the story and tie up the loose ends and disclose all true identities and alibis. Rosalinda and Eisenstein are reunited, and Dr. Falke has a good laugh as he realizes that his elaborate ruse did indeed even the score and gain his own "revenge" for himself, "the bat," or Die Fledermaus.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 29, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST SERIES

Nell Gotkovsky, *violin*

Ivar Gotkovsky, *piano*

Sonata No. 1, op. 137 — Franz Schubert (1737-1828)
- Allegro molto
- Andante
- Allegro vivace

Sonata No. 2, op. 137 no. 2 — Franz Schubert
- Allegro moderato
- Andante
- Menuetto e trio (allegro)
- Allegro

INTERMISSION

Sonata No. 3, op. 137 no. 3 — Franz Schubert
- Allegro giusto
- Andante
- Menuetto e trio (allegro vivace)
- Allegro moderato

Sonata No. 4 (Duo) op. 162 — Franz Schubert
- Allegro moderato
- Scherzo e trio
- Andantino
- Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 30, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Daniel Bachelder
trombone and euphonium

Dian Baker-Drinkall
piano

Evensong, Opus 64	David Uber
Sonata for Solo Trombone	Barney Childs (1926-)
Sonata in E-flat Major Rather Fast Scherzo Chorale Finale	Robert Sanders

INTERMISSION

Sonata in G Minor	Benedetto Marcello (1681-1739)
Selected Vocalise Etudes	Guilio Marco Bordogni-Sluchin (1788-1856)
Cantabile et Scherzando	Henri Büsser

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 31, 1991 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jason Poffenberger
piano

Student of Robert Smith

Sonata No. 7 in D Major, op. 10, no. 3 Presto Largo Allegro Allegro	Ludwig Van Beethoven (1770-1827)
Sonata in B-flat Major, K. 545	Domenico Scarlatti (1685-1757)
Etude No. 8 in F Major, op. 10, no. 8	Frederic Chopin (1810-1849)
Etude No. 19 in C-sharp Minor, op. 25, no. 7	Frederic Chopin
Sonata No. 3, Op. 46 Allegro con moto Andante cantabile Allegro giocoso	Dmitri Kabalevsky (1904-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 2, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Geralyn Giovannetti
oboe

Assisted by:

Mack Wilberg, *piano, harpsichord*
Jim Hardy, *violoncello*
Carrie Streeter, *oboe*
David Randall, *clarinet*
Cindy Child, *clarinet*
Glenn Williams, *bassoon*
Christian Smith, *bassoon*
Gaylen Hatton, *horn*
Kathy Colton, *horn*

Partita 2 — Georg Phillip Telemann (1681-1767)
- Siciliano
- Vivace
- Affetuoso
- Presto
- Tempo di Minue

Sonate (1938) — Paul Hindemith (1895-1963)
- Munter
- Sehr langsam, Lebhaft, Sehr langsam, wie zuerst, Wieder lebhaft

INTERMISSION

Serenade No. 12 in C Minor, K.388 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante
- Menuetto
- Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 6, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

BRASSWORKS

David P. Blackinton, *trumpet*
W. Neal Woolworth, *trumpet*
Gaylen A. Hatton, *horn*
Daniel F. Bachelder, *trombone*
R. Steven Call, *tuba*

La Tromba	Francois Couperin (1668-1733)
Three Pieces I. Muy Linda II. Pavan III. Gailliard	Anthony Holborne (-1602)
The Golyordes' Grounde	Malcolm Forsyth
Concerto II. Allegro	Vivaldi/Bach--Baldwin
Light Calvary Overture	Franz von Suppé--Holcombe/Holcombe Jr.

INTERMISSION

Brass Quintet — Gaylen Hatton

Allegro ma non troppo
Adagio
Allegro

World Premiere

Exhibition — Fisher Tull

Allegro
Lament
Frolic
Waltz
Ballad
Finale

Four Miniatures for Brass Quintet — Jared Spears

Prelude
Burlesque
Nocturne
March

The Cascades — Scott Joplin--Frackenpohl

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *conductor*

&

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, *conductor*

Friday, November 8, 1991
deJong Concert Hall
7:30 p.m.

PROGRAM

I

Processional
Estampie Natalis — Vaclav Nelhybel (1919-)

II

Behold! This is the Way, from *The Redeemer* — Robert Cundick (1926-)

The Twelve — William Walton (1902-1984)

Paul Busselberg, April Ault, Kristie Thomas,
Chris Jones, Dan Miket, and Brian Church, *soloists*
Neil Harmon, *organ*

III

Gloria Patri et Filio, from *Dixit Dominus* — George Frederic Handel (1685-1759)

Neil Harmon and Marcos Krieger, *organ*

IV

Three Faces of Love

Show and Tell — Emma Lou Diemer (1927-)

Heart, We Will Forget Him — James Mulholland

Women of the Choir
Geralyn Giovannetti, *English Horn* (BYU Faculty)

Make Our Garden Grow, from *Candide* — Leonard Bernstein (1918-1990)

James Margetts and Stacy McCarrey, *piano*

V

Three Spirituals

Sinner Man — arr. by Howard Roberts

Caroline Call, Paul Busselberg, *soloists*

He's Got the Whole World in His Hands — arr. by Malcolm Sargent

Rocka My Soul — arr. by Howard Roberts

Bryan Hammer, *soloist*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

INTERMISSION

Two motets from *Geistliche Chormusik* — Heinrich Schütz (1585-1672)

Ich weiss, dass mien Erlöser lebt, SWV 393

Also hat Gott die Welt geliebt, SWV 380

Two Sanctus settings

Sanctus, BWV 238 — Johann Sebastian Bach (1685-1750)

Sanctus, from *Mass* — Leonard Bernstein (1918-1990)

Robert Baker, *soloist*

Soir sur la plaine — Lili Boulanger (1893-1918)

LaDawn Gardner Petersen, *soloist*

Two hymn settings

My Song in the Night — arr. Paul Christiansen

Carthage: June 27, 1844 — James Montgomery
(A Poor Wayfaring Man of Grief) — arr. Robert Manookin (1918-)

David Demars, Jason Baldwin, John Ockey, *soloists*

Two settings of texts by St. Francis of Assisi

Cantico del Sole — William Walton (1902-1983)

Prayer of St. Francis — Barrie Cabena

Erin Rogness, *soloist*

Burton Lane on Love — Burton Lane
(A Musical Salute to Burton Lane) — arr. C. Cassey, R. Staheli

If This Isn't Love
How are Things in Glocca Morra
Look to the Rainbow
One More Walk Around the Garden

Sally Bayles, Lisa Bowen, Todd Queen,
Stephanie Smithson, Kevin Bower, *soloists*

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

Jill Winters, Debbie Lund, Jeff Nielsen, *accompanists*

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, conductor
Rosalind Hall, Keven Browser, Lyle Archibald; student assistants

Soprano I

Eda Ashby
Sarah Daniels
Fauneil Gleason
Erin Rogness

Soprano II

Sally Bayles
Debbie Wesemann-Lund
LaDawn Gardner-Peterson
Stephanie Smithson

Alto I

Kristin Baker
Rosalind Hall
Xiao Ju Lu
Stacie Timms
Jennifer Winters
Jill Winters

Alto II

Lisa Bowen
Sheryl Carlin
Sheryl Demars
Karen Early
Angela Eyre

Tenor I

Robert Baker
Laurent Neu
Kelly Osterberg
Scott Perdue

Tenor II

Jason Baldwin
Daniel Gardner
Andrew Powell
John Ockey

Bass I

Kevin Brower
Trent Oliphant
Jeff Nielsen
Todd Queen
Jim Siebert

Bass II

Lyle Archibald
David Demars
Kris Eyre
Paul Johnson
Evan Petersen
Alan Winters

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, conductor
Marcos Krieger, student assistant

Soprano I

Heidi Stewart
Kristen Evans
Kristalyn Thornock
Melanie Broadhead
Kristi Thomas
Kate Thurgood
Michelle Croft
Meghan Dover
Ruth Fulkerson
Martissa Whelchel
Allison Prestwich
Amy Trent
Sherrie Mathis

Soprano II

Michelle Crosby
April Ault
Kristi Hunley
Marlisa Stones
Bonnie Anderson
Merrijane Barton
Sherise Sawyer
Caryn Houghton
Holly Bender
Minna Larkin
Kaarin Safsten
Judy Eggleston
Suzanne Parsons
Janilyn Patch
Maria McKay

Alto I

Carol Salmon
Jennifer Rowley
Heather McGuire
Stacy McCarrey
Andrea Bentley
Trina Folkman
Tami Andrews
Debra Jensen
Melissa Franson
Ruth Wardell
Marcia Barfuss
Julie Tams
Natalie Rhodes
Diane Ludlow

Alto II

Nyleen Behunin
Cheryl Christensen
Jan Porter
Carol Dean
Alison Perry
Caroline Call
Katrina Roberts
Jani Brown
Heidi Hansen
Marci McKay
Annaliese Rhodes
Emily Wood

Tenor I

Scott Wakefield
Craig Porter
Lorenzo Pope
Will Thomas
Bradd Poffenberger
Neil Harmon
Roland Wood
Nathan Passey
Clark Anderson
Rob McFarland
Brian Church
Marcos Krieger
Michael Carattini

Tenor II

Nathan Kitchen
Bryan Booth
Andy Rudolph
Chad Lowe
Ron Hahn
Jonathan Boyd
Kevin Lake
David Dunbar
Trevor Hart
Christopher Johnson
Tom Stolk
Jeff Bohn
Chris Jones

Bass I

Brett Larson
Rick Vincent
Paul Busselberg
Malcolm Moody
Jeff Broadhead
Jon Jensen
Jim Margetts
Rick McFarland
John Krieger
Sean Hokansen
D.J. Gibb
Massimilliano Frani
Kyle Johnson
Bryan Hammer
Ethan Wickman
Craig Collotzi

Bass II

Will Hansen
Tim Simmons
Steve Brayton
Pat Trent
Pat Hoggan
Dan Fullmer
Ben Knaupp
David Nilson
Dan Miket
David Larsen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 8, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Tiffany Putnam
piano

Student of Jeffrey Shumway

Air Mit Variationen (Harmonious Blacksmith)	George Frideric Handel (1685-1759)
Sonata in G Major, op. 14, no. 2 Allegro Andante Scherzo	Ludwig van Beethoven (1770-1827)
Moments Musicaux, opus 94 No. 4 Moderato No. 5 Allegro Vivace	Franz Schubert (1808-1878)

INTERMISSION

Nocturne in C Minor, opus Posthumous	Fryderyck Franciszck Chopin (1810-1849)
Polonaise in E flat Minor, op. 26, no. 2	Fryderyck Franciszck Chopin
Twelve American Preludes 10. Pastorale 9. Tribute to Aaron Copland	Alberto Ginastera (1916-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 9, 1991 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Julie Bowers
clarinet

Student of David Randall

Assisted by Ross Smith, *piano*

Sonate, opus 167 — C. Saint-Saens (1835-1921)
- I. Allegretto
- II. Allegro animato
- III. Lento
- IV. Molto allegro

Sonatina for Clarinet solo, opus 27 — Miklos Rozsa (1907-)
- I. Tema con variazioni
- II. Vivo e giocoso

INTERMISSION

Concerto for Clarinet — Aaron Copland (1900-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 9, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kerry Allgood
piano

Student of Paul C. Pollei

Suite Bergamasque — Claude Debussy (1862-1918)
- Prelude
- Menuet
- Clair de lune
- Passepied

Sonata in B-flat Major, K. 333 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante cantabile
- Allegretto grazioso

Sonata no. 3, op. 35 — Robert Muczynski (1929-)
- Allegro moderato
- Allegro grazioso
- Andante sostenuto-Subito allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 9, 1991 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Carolyn Lundberg
piano

Student of Dr. Irene Peery

Assisted by
Meredith Green, piano

Revolutionary Etude, op. 10, no. 12	Frédéric François Chopin (1810-1849)
Sonata No. 54 in F Major, Hob. XVI/47 Moderato Larghetto Allegro	Joseph Haydn (1732-1809)
Etuden op. 39, no. 8	Sergey Rakhmaninov (1873-1943)
Piano Concerto No. 1 in B flat Major Andante non troppo e molto maestoso	Pyotr Il'yic Tchaikovsky (1840-1893)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 12, 1991 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER ENSEMBLE CONCERT

P R O G R A M

Allegro Molto Quasi Presto — Ludwig van Beethoven--Fascotti

Mazurka (1891) — Claude Debussy--Cunningham

Pan-Am Rag — Tom Turpin--Frackenpohl

Saxaphone Quartet

Deborah Davenport, *soprano saxophone*
Amie Cobabe, *alto saxophone*
David Poor, *tenor saxophone*
Tim Owen, *baritone saxophone*
Berin Stephens, *coach*

Ricercar Del Duodecimo Tuono — Andrea Gabrieli--Anderson

Trombone Quartet

Bryce Mecham, Will Kimball
Bret Cook, Steve Ricks

Quintetto — Johann Christian Bach (1735-1782)

Allegro
Larghetto
Rondo

Windworks Quintet

Kathleen King, *flute* Kristine Spencer, *oboe*
Rodrick McKinlay, *clarinet* Derek Steadman, *bassoon*
Heidi Trefethen, *horn*
Geralyn Giovannetti, *coach*

Fugue in G Minor — Johann Sebastian Bach--Decker

Canzona Per Sonare, No. 2 — Giovanni Gabrieli (1557-1612)

Quintet, Op. 73 — Malcolm Arnold (1921-)

Honors Brass Quintet

Phil Kersh and Clif Oram, *trumpet*
Tim Tsukamoto, *horn* Will Kimball, *trombone*
Paul Evans, *tuba*
Daniel Bachelder, *coach*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 13, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Yoko Yoshioka
piano

Student of Jeffrey Shumway

Rondo in A Minor, K. 511	Wolfgang Amadeus Mozart (1756-1791)
Sonata No. 3 in A Major, Op. 120 Allegro moderato Andante Allegro	Franz Schubert (1797-1828)

INTERMISSION

Moments Musicaux No. 1 in B-flat Minor, Op. 16	Sergey Rakhmaninov (1873-1943)
Pavane pour une infante defunte (Pavane for a Deceased Infanta; dedicated to Prince E. de Polignac)	Maurice Ravel (1873-1943)
Ame no Yoru ni (On a Rainy Night)	Yoshinao, Nakada (1923-)
Diabolic Suggestions, op. 4, no. 4	Sergey Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 13, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC

Clyn D. Barrus, *conductor*
Christian Smith, *assistant conductor*

Guest soloist
Raymond Smith, *saxophone*

P R O G R A M

El Salon Mexico for Orchestra — Aaron Copland (1900-1990)
Popular Type Dance Hall in Mexico City

Christian Smith, *conductor*

Death and Transfiguration, Op. 24 — Richard Strauss (1864-1949)
A Symphonic Poem

INTERMISSION

Tableaux de Provence for Saxophone and Orchestra — Paule Maurice

Frandole des jeunes filles, *Of young ladies*
Chanson pour ma Mie, *Song for my Mother*
La Bohemienne
Des Alyscamps, L'Ame soupire
Le Cabridan

Raymond Smith, *saxophone*

Bolero — Maurice Ravel (1875-1937)

Brigham Young University Philharmonic
Clyn D. Barrus, conductor
Christian Smith, assistant conductor

First Violins
Judy Fletcher
Paul Abegg
Kirstan Harris
Cybele Stevenson
Rebecca Rogers
Amy Jacob
Martha Thompson
Mindy Probst
Chris Baker
Susanna Wrathall
Jacquelyn Coleman
Emily Wilson
Anne Peery
Keri Jackman
Anna Affleck
Randy Cox
Amy Snow
Jason Yarrington
Leigh Shahan
Momoyo Asai
Kimberlee Dodds
Miel Parkinson
Dianna Rhodes
Doralee Madsen
Sandra Sharp

Second Violins
Annette Tenney
Karine Stone
Jennifer Peterson
Bonnie Dunford
Dedra Christensen
Paula Gehring
Emily Mitton
Alena Hatch
Jan Yarrington
Mary Otterstrom
Jennifer Barnes
Ryan May
Laurie Illions
Heather Rencher
Jason Day
Luanne Blackham
Sarah Margetts
Tammy Drager
Debora Wrathall
Brendan Fairbanks
Carol Lynn Pothier
Melissa Bohman
Cathrine Griffin
Johanna Kohle
Jessica Nilson

Viola
Nancy Call
Joel Belgique
Emily Barrett
Martha Strong
Elizabeth Fee
Marie Pitkin
Natalie Burton
Alisa Probst
Mary Kate Wagner
Tamara Griffin
Blaine Hall
Erik Ericksen
Jennifer Lyons
Heidi Molnar

Cello
Kristi Toone
Monika Rosborough
Doug Ball
Lisa Rhodes
Emily Graham
MaryAnn Oram
Maralyn Smart
Mark Bell
Tony Brown
Chris Abramson
Sariah Mourik
Kristin Weber
Donnie Crosby
Kirstin Leigh
Josephine Dalton
Matt Kieffer
Karen Jenkins

String Bass
Darrin Howell
Phillip Lowry
Thom Herlin
Robert Jenkins
Mike Turley
Asayo Sing

Harp
Julie Gaisford Garner
Gayla Porter

Flute
Kim Helton
Lynette Leavitt
Robert Talbot

Clarinet
Berkley Price
Madeline LeBaron
Julie Bowers
Michele Watabe
Howard Berg

Saxophone
JoEllen Foutz
Tom Clark

Horn
Heidi Trefethen
Dana Roberts
Maralee Powley
Valree Randall
Wendy Henson

Trombone
Steven Ricks
Lyle Durand
Brian Gibson

Timpani and Percussion
Jason Willard
Randall Beach
Mark Wolfersberger
Kathleen Mitchell

Oboe
Kristine Spencer
Debbi Ryan
Leslie McCoy

Bassoon
Christian Smith
Derek Steadman
Michael Dalby

Trumpet
Philip Kersh
Clif Oram
Richard Bateman
Amy Sanders

Tuba
Paul Evans

Piano
Keiko Yano

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERSITY

WOMEN'S CHORUS

Rosalind Hall, *conductor*

Tuesday, November 12, 1991
deJong Concert Hall
7:30 p.m.

PROGRAM

O Aula Nobilis — William Mathias (1934-)

O aula nobilis ludi et gloria,
Cunctarum aularum excellentissima,
Arte multorum hominum decora,
Hodie cantibus virginum resona;
Salutem dicimus tibi per omnia,
Te benedicimus--salve per saecula!

O noble hall and pride of the school,
Of all halls the most outstanding,
Adorned by the skills of many men,
Echoing this day with the songs of young women;
We wish you well, we praise you:
Prosper from generation to generation!

Phillip Kersh, Amy Sanders, Robert Spencer, *trumpets*
Jennifer Rowley, Trent Porter, Mark Wolfersburger, *percussion*

Sacred Texts Old and New

Old Testament

I Sat Down Under His Shadow (Song of Solomon II:3,4) — Edward C. Bairstow (1875-1946)

Psalm 150 — David Willcocks (1920-)

Modern

Lord, Who Createdst Man (George Herbert) — Herbert Howells (1892-)

Non Nobis Domine (Rudyard Kipling) — Roger Quilter (1877-1953)

Neil Harmon, *organ*

Zigeunerlieder, Op. 103 (*Gypsy Songs*) — Johannes Brahms (1833-1897)

He Zigeuner, greife in die Saiten ein

He, Zigeuner, griefe in die Saiten ein, spiel das Lied vom ungetreuen Mägdelein! Lass die Saiten weinen, klagen, traurig bange, bis die heisse Träne netzet diese Wange!

Ho, Gypsy, set the strings resounding, play the song of the faithless maiden! Make the strings weep and lament, sadly stricken, until a hot tear moistens this cheek of mine!

Hochgetürmte Rimaflut, Wie Bist Du So Trub

Hochgetürmte Rimaflut, wie bist du so trüb, an dem Ufer klag ich laut nach dir, mein Lieb! Wellen fliehen, Wellen Strömen, rauschen an den Strand heran zu mir; an dem Rimaufer lasst mich ewig weinen nach ihr!

Rima, high-towering torrent, how turbulent you are! On the bank I lament loudly for you, my love! Waves rush, waves pour, thunder on the shore towards me; on the Rima's bank let me forever weep for her!

Brauner Bursche Fürt Zum Tanze

Brauner Bursche Fürht zum Tanze sein blauäigig schönes Kind, schlägt die Sporen keck zusammen, Czardas Melodie beginnt.

Küsst und herzt sein süsses Täubchen, dreht sie, führt sie, jauchzt und springt! Wirft drei blanke Silbergulden auf das Cimbal, dass es kingt.

A swarthy lad leads into the dance his lovely blue-eyed girl, kicks his heels boldly--and the czardas tune begins.

He kisses and embraces his little dove, whirls her, leads her, shouts and leaps! He throws three bright silver florins on the cimbal to make it ring.

Vintage Love Songs

Slow Boat to China — Frank Loesser, arr. Chuck Cassey

Always, What'll I Do, Remember — Irving Berlin, arr. Ronald Staheli

Heather Erickson, Maria Stotts, Holly Carter, *soloists*

I'm Confessin' — Doc Dougherty and Ellis Reynolds, arr. Ann Minihane

You Made Me Love You — James Monaco, arr. Kirby Shaw

Julie Call, *soloist*

La Carita — Gioacchino Rossini (1792-1868)

Stephanie Smithson, *soloist*

Three Folk Songs From the British Isles

Strawberry Fair (West Country) — arr. Norman Gilbert

Blow The Wind Southerly (Northumbria) — arr. John Clements

Rebecca Maughan, *flute*

Bobby Shaftoe (Traditional) — arr. David Willcocks

Two Amorous Airs — John Gardner

Waly, Waly

The Ballad of Nancy Dee

Lucy Hale, Valerie Bushman, *soloists*

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Rosalind Hall, conductor

Emily Aguiar
Megan Catherine Allen
Angela C. Anderson
Trisa Andrews
**Erika Baldwin
Amy Barton
Stacie Berardi
Melissa Bikman
Deedra Blazzard
Jill Boyle
Nicolette Brimhall
Rebecca Brim
Nicole L. Brown
Valerie Bushman
Carol A. Cable
Julie Call
Holly Carter
Jennifer D. Crabb
Jennifer Datka
Lydia Davis
Melinda Demars
Angela Dixon
Carol Lee Duffin
Angela May Dunn
Anjenette Dustin
Brenda Eames
Cheri Eppich
Heather S. Ericksen
Nicky Erickson
Kristen R. Farnsworth
Amanda Fund
Stephanie Furnell
Judy Garner

Alison Giauque
Holly Gilliland
Jennifer Grubbs
Lucy Hale
Judith Hale
Tecia Hall
Melissa Halliday
Karianne Harmon
Valency Harms
Kristin Rae Harper
Angela Harris
Pamela Hawkins
JuliAnn Haynie
Lisa Higbee
Amy Hintze
Nicole Hopkinson
Risa Loreen Hunter
Melinda Jack
Angela Jackson
Kerri Jagard
Kristin Juárez
Wendy Kieffer
Emilee Keith
Claudine Lacy
Caralee Lewis
Janalee Lewis
Tuesdi Lorenc
Marianne Marchant
Amanda Martin
Rebecca Maughan
Veronica Morey
Bonnie Morgan
Vanessa Munns

Mindy Omer
Rachel Elizabeth Orr
Mary Louise Otterstrom
Holly Phipps
Paige Michal Puckett
Susanne Reddell
Minte Robison
Amy Rohlfing
Miriam Safsten
Jennifer Smith
Tamara Smith
Tania Smith
Heidi Smurthwaite
Julie Speyer
Jennifer Steele
Stephanie Stoker
Maria Stotts
Charlene Stradley
Elizabeth C. Thomas
Holly Thompson
Amy Thurston
Carolyn Tolman
Becky Updike
Mary Updike
Ramona Vargas
Julie Weed
Tina Wells
Martissa Whelchel
Holly Williams
Julie Williams
Richanne Wood
**Cara Woolley

**accompanists

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BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

CAVANI STRING QUARTET

Annie Fullard, *violin*
Susan Waterbury, *violin*
Erika Eckert, *viola*
Merry Peckham, *cello*

Thursday, November 14, 1991 - 7:30 p.m.
Madsen Recital Hall

Program Notes

Since its formation in 1984, the Cavani Quartet, winner of the prestigious 1989 Naumburg Chamber Music Award, has quickly risen to the forefront among string quartets and has become recognized as one of America's premiere chamber ensembles. In addition to the Naumburg, the Cavani Quartet received first place in the Cleveland Quartet and Carmel competitions, as well as prizes and awards in a variety of other competitions. Selected by Musical America for its "Young Artists of 1989" roster, and awarded special recognition in 1990 from the Governor of Ohio for its outstanding achievements, the Cavani Quartet has been critically hailed for its combination of extraordinary musicianship, energy and technical brilliance. The Washington Post reported after a performance at the Corcoran Gallery, "This quartet succeeds like few others in communicating the fun of music-making, the sheer joy of balancing timbres and weaving sound. It was a stellar performance."

The Cavani Quartet appears annually on major chamber music series and festivals in North America and in Europe. The Quartet performed last season on the Carnegie Hall Centennial Celebration Series as well as at the Muziekcentrum De Ijsbreker in Amsterdam, making its official European debut. After its New York debut in 1987, the Quartet returned in 1990 when it presented a highly successful Alice Tully Hall recital under the auspices of the Naumburg Foundation. In past seasons, the Cavani has collaborated with soprano Benita Valente in concert and a recording of Chausson's Chanson Perpetuelle and de Falla's Psyche for Pantheon records. The ensemble has been featured on NBC, ABC and PBS television and internationally broadcast on National Public Radio.

Members of the faculty of the Cleveland Institute of Music since 1988, serving as Quartet-in-Residence, the Cavani Quartet has been awarded Chamber Music America grants for three consecutive years. Building upon its Cleveland residency, the Quartet also performs numerous activities throughout the city advocating music in education, such as its program with African-American performance poet, Mwatabu Okantah, titled "Collage: Poetry and Music" brought to city high schools; a quartet apprenticeship program; adult chamber music workshops; and children's concerts for elementary and middle school audiences including programs for students with handicaps and special needs. The Quartet formerly held a residency at the University of California, Riverside.

Formed while students at Ohio State University, the Cavani Quartet was named after the 19th-century Italian violin maker Vincenzo Cavani. In 1986 the Quartet was awarded a two-year residency at the Eastman School of Music as winner of the Cleveland Quartet competition. As recipient of other fellowship awards, the Cavani Quartet has participated in the Aspen Music Center for Advanced Quartet Studies, the Juilliard Quartet Seminar and the Yale Summer School of Music.

Along with traditional string quartet literature, the Cavani Quartet includes in its repertoire works by American composers it has commissioned and premiered. Supported in part by the Ohio Arts Council, the Quartet is represented by John Gingrich Management, Inc. New York, New York.

Exclusive Management - John Gingrich Management, Inc., P.O. Box 1515, New York, NY, 10023 (212) 799-5080. The Cavani String Quartet is in residence at the Cleveland Institute of Music. Major funding provided by LILA WALLACE - READER'S DIGEST FUND. Residency Program performances supported by E. NAKAMICHI FOUNDATION. Chamber Music America's Residency Program was founded and continues to be supported by the Josephine Bay Paul and C. Michael Paul Foundation.

Program

String Quartet in B-flat Major, op. 76, no. 4 "Sunrise" — Franz Joseph Haydn (1732-1809)

Allegro con spirito
Adagio
Menuetto: Allegro
Finale: Allegro, ma non troppo

String Quartet No. 1, Op. 49 — Dmitri Shostakovich (1905-1975)

Moderato
Moderato
Allegro molto
Allegro

INTERMISSION

Quartet in G Minor, Op. 10 — Claude Debussy (1862-1918)

Animé et très decidé.
Assez vif et bien rythmé.
Andantino, doucement expressif.
Très modéré; Très mouvemente.

Sponsored in part by the Utah Arts Council Performing Arts Tour

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Individual Biographies

Annie Fullard - violinist, holds a Master of Music degree in performance from the Eastman School of Music where she was a student of Donald Weilerstein. She did her undergraduate studies at Indiana University, Ohio State and Yale University School of Music. Her teachers include Franco Gulli, Michael Davis and Syoko Aki. Recipient of many awards and prizes Ms. Fullard has been soloist with the Columbus Symphony, the Dayton Philharmonic and the Springfield (Ohio) Symphony orchestras as first place winner of their Young Artist Competitions. In addition to winning scholarship awards from the National Federation of Music Clubs she was awarded an Indiana University Honors Scholarship and the George H. Hardesty Music Scholarship at Ohio State University. She has been a participant in such summer music festivals as Kneisel Hall, Maine, the Quartet Program at Troy, N.Y., the Aspen Music Festival, the Yale Summer School of Music and the Interlochen Music Festival.

Susan Waterbury - violinist, has been a member of the Columbus Symphony Orchestra, Pro Musica Chamber Orchestra (Ohio), and the Cincinnati Chamber Orchestra. While studying with Walter Levin of the LaSalle Quartet on a full graduate scholarship at the Cincinnati College-Conservatory, she toured Chicago, Detroit and Cincinnati as soloist with the Cincinnati College-Conservatory Baroque Ensemble. She holds an undergraduate degree from Ohio State University and a Master of Music in performance from the Eastman School of Music. A student of Donald Weilerstein at the Eastman School her duties as a teaching assistant included seminars, demonstrations and private coaching of student ensembles. She has participated in master classes of Joseph Silverstein, Max Rostal and Dorothy Delay. In addition, she has spent several summers at the Aspen Music Festival and the Yale Summer School of Music. Her teachers include Michael Davis, Jens Ellerman and Ruben Gonzales.

Erika Eckert - viola, has been soloist with numerous orchestras in central Ohio as winner of the Columbus Symphony Orchestra's Young Artist Competitions. She has held principal viola positions in the Richmond (Indiana) Symphony Orchestra and the Philharmonia of the Cincinnati College-Conservatory of Music. Erika did her undergraduate studies at Ohio State University, the Cincinnati Conservatory of Music and the Eastman School of Music where she graduated with a Bachelor of Music degree in performance as a student of Heidi Castleman. Among her awards she was the 1984-85 winner of the prestigious Geraldine B. Gee Scholarship Competition in viola at the Cincinnati College-Conservatory of Music where she studied with Masao Kawasaki. While at Cincinnati she was principal violist and soloist with the Cincinnati Philharmonia Orchestra in its Carnegie Hall debut under conductor, Gerhardt Samuel. She has been a participant in past sessions in the Interlochen Music Festival, the Aspen Music Festival and the Yale Summer School of Music and Art.

Merry Peckham - cello, was top prize winner in the Lima (Ohio) Symphony Young Artist Competition and the National Federation of Music Club's Biennial Competition, receiving the Louise Oberne overall string award as well as the Biennial Cello award. Ms. Peckham's featured solo appearances include the Northwest Chamber Orchestra, the Ohio State University Orchestra, and the Indiana University Orchestra. In 1983 she served as principal and solo cellist of the Indiana University Chamber Orchestra's New York debut in Alice Tully Hall. Receiving her Bachelor of Music degree from Indiana University as a student of Janos Starker she continued with her graduate studies at Ohio State University, Yale University School of Music and the Eastman School of Music as a student of Paul Katz. She now holds a Master of Music degree in performance from the Eastman School of Music. Ms. Peckham has attended such summer music programs as the Aspen Music Festival, the Banff Centre Festival of the Arts, Shawnigan Music Festival, Yale Summer School of Music and Music Academy of the West.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

JAZZ ENSEMBLE
Steve Call, *director*

VOCAL JAZZ ENSEMBLE
Ron Brough, *director*

JAZZ LEGACY DIXIELAND BAND
Steve Call, *director*

with special guest soloist

DR. RALPH LAYCOCK

Friday & Saturday, November 15 & 16, 1991
Madsen Recital Hall
7:30 p.m.

PROGRAM

All of Me — Gerald Marks and Symour Simon--Byers

Bluer Than Blue — Ernie Wilkins

Seems Like Old Times — Carmen Lombardo and John Jacob Loeb--Mantooth

Jazz Ensemble

The More Things Change — Bruce Brown--Wier

Goodby Love — Ken Kraintz

Seven Steps to Heaven — Miles Davis--Prince

Vocal Jazz Ensemble

Dippermouth Blues — Joe "King" Oliver

When It's Sleepy Time Down South — Rene, Rene, and Muse

Chinatown, My Chinatown — William Jerome

Ralph Laycock, *clarinet*

South Rampart Street Parade — Ray Bauduc and Bob Haggart

Jazz Legacy

Sweet Georgia Brown — Bernie, Pinkard and Casey--Nestico

Georgia On My Mind — Hoagy Carmichael--Matteson

Residual Fire Dance — Les Hooper

Jazz Ensemble

Johnny One Note — Richard Roger--Purleing

Vocal Jazz and Jazz Ensemble

Sing Sing Sing — Louis Prima

Jazz Ensemble with
Dr. Laycock, ***clarinet, saxophone***

Jazz Ensemble

Saxophones

Caleb Chapman
Scott Dalton
*Lane Hale
Brian Martin
Ralph Nunn

Trumpets

Jared Dainieleson
Amy Sanders
Robert Spencer
*Paul Tonks

Trombones

Bret Cook
*Matt Corey
Sam Gibbs
Brian Gibson

*Deirdre Rodman, *piano*
Joseph Green, *guitar*
Michael Turley, *bass*
Randall Beach, *drums*

*Section Leader

Jazz Legacy Dixieland Band

Clark Burnside, *clarinet*
Tom Clark, *saxaphone & clarinet*
Chris Taylor, *trumpet*
Lyle Durland, *trombone*
Greg Stallings, *piano*
David Egbert, *bass*
Todd Bills, *drums*

Vocal Jazz

Mike Bean
Mindy Bunch
Ben Carson
Courtney Coop
Karen Early
Steve Gilchrist
Loreen Hunter
Holly McBride
Clayne Robison
Anna Rollins
Patrick Wawro

Martin Anderson, *piano*
Chad Christensen, *bass*
Roger Morgan, *drums*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERISTY

MEN'S CHORUS

Mack Wilberg, *conductor*

Friday, November 15, 1991
deJong Concert Hall
7:30 p.m.

PROGRAM

I

Antiphon, from *Five Mystical Songs* — Ralph Vaughan Williams (1872-1958)

Ave Maria — Franz Biebl (1906-)

Nathan Lowry and Matthew Rawlins, *soloists*

II

Three Works by Robert Cundick

The Priesthood Gift

Bendemeer's Stream (Irish Folk Tune)

The West Wind

III

Choruses from American Musical Theatre

I'm On My Way, from *Paint Your Wagon* — Frederick Loewe

Standing on the Corner, from *The Most Happy Fella* — Frank Loesser

I Met a Girl, from *Bells are Ringing* — Jule Styne

Once Upon a Time, from *All American* — Charles Strouse

Tonight, from *West Side Story* — Leonard Bernstein

Ease on Down the Road, from *The Wiz* — Charlie Smalls

Tom Chamberlin and Eric Crawford, *soloists*
David Warner, Angela Drahos, LaDawn Peterson, *soloists*
Thom Herlin, Richard Bateman, Curtis Winters,
Tim Owen, Ray Anderson, *instrumental combo*

IV

A Christmas Preview

Child of God (Christmas Spiritual) — arr. Emily Crocker

Carol of the Drum — Katharine K. Davis

Betelehemu — Michael Barbatudi Olatunji
(African carol, sung in Yoruba) — arr. Barrington Brooks

Bob Morley, *soloist*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*
Neil Harmon, *assistant conductor*
James Margetts, Ross Smith, and Neil Harmon, *accompanists*

Wade Abbott
Michael J. Affleck
Steve Affleck
Bob Ahlander
Johnny Aird
Shane Aldous
Jon Allen
Don Allison
Kenny Allred
James V. Anderson
Paul Anderson
Ray Anderson
Jeff Angerbauer
Issa Arnita
Mark Austin
Jerry Barber
Eric Bashaw
Jeff Benson
Bob Bentley
Matt Bentley
Rick Bentley
Steve Bentley
Anthony Beutler
Matt Binns
Edward J. Bonilla
Stephen Bowman
Dave Boyce
John E. Bradshaw
Peter Brooke
Joseph Brooks
Roger Burton
Shaffar Buttars
Don Callister
Paul Campbell
Mark Carley
Tom Chamberlain
Darryl Clark
Markus Covert
Roger L. Cox
Brian Crandall
Erik Crawford
Barry Creighton
Mike Curtis
Garry Davis
Preston Davis
Mike Dixon
Cameron Earl

David Early
Alex Eastman
Mark Eddy
Michael Edgel
Bryan Elkins
David England
Ryan Ericksen
Paul Eriksson
Mike Evans
Mike Foutz
Earl Gage
Jonathan Gardner
John Gilbert
Delbert G. Goodrich
Ted Goodsell
Jordan Graff
Rick Grapes
Timothy Gruver
Varden Hadfield
Tom Hafen
R. Daniel Hagerty
Charles Hall
Jim Hansen
Shawn Hansen
Neil Harmon
Robert Harris
Damon Hedman
Frank Hendrickson
Matthew Henrichsen
Jared Hess
Jason Hess
Trenton Hickman
John Hicks
Brian Hintze
Brent Hoskisson
Scott Huber
Jon Humberstone
Jim Ipson
Jonathan Jackson
Scott Jackson
Richard Jacob
Joshua James
David Jensen
Kent Johnson
Scott S. Johnson
Aaron Jones
Ammon Jones

Dan Jones
Shawn Jones
Scott Jorgensen
Chris Julian
Robert Kerr
Matt Kieffer
Karl Kirby
David Knight
Deren Koldewyn
Soren Koldewyn
Curtis Kretschmer
Paul Lacey
David Larson
Matthew LaTomme
Byron Lee
Brad Leone
Tim Lott
Nathan Lowry
Michael Lyman
John MacKay
Doug Maxfield
Richard McDermott
Mark McGregor
Peter Midgley
Matthew Mohlman
Dan Montgomery
David Moore
Bob Morley
Scott Murphy
John Nay
Scott Nelson
Deven Ogden
Joseph Ogden
Mark Oldham
Kevin Olson
Tim Owen
Robert Parker
Brian Parrott
Junior Patane
Darren Paul
Clint Payne
David J. Petersen
Mark D. Peterson
David Popp
Jared Porter
Jeff Price
Michael Price

Todd Price
Roy Quackenbush
Matt Raty
Matt Rawlins
David C. Remington
Jon Rhees
Paul Ritchie
Darrin Rogers
David Rogers
Cameron J. Rose
Todd Sadowski
Thomas Sale
Nelson Sandberg
Kirk Schauman
Erik Schaumann
Matthew Seng
Joshua Shimizu
Shannon Shirk
Mark Sivers
Derrek Smith
Eric Smith
Eric James Smith
Ross Smith
Jonnie Q. Smurthwaite
David Spencer
Lowell Stewart
John Storheim
Jason Stout
David Tate
Michael Thatcher
Mark Thomas
Robert Tobler
Kendall Trump
Mark Tueller
Phil Upton-Rowley
James Vance
Tyler Vance
Doug Walker
Ken Wayne
Brian Whitaker
Daniel Whitaker
Michael Whitchurch
Stephen Whitchurch
James Whiting
Jason Yarrington
Jeremy Yorgason

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BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

UTAH SYMPHONY ORCHESTRA

Steven Sloane, *guest conductor*

David Buechner, *piano*

Tuesday, November 19, 1991
deJong Concert Hall
7:30 p.m.

Steven Sloane, Resident Conductor of the Frankfurt Opera, has quickly established himself as a prominent and versatile conductor. Equally skilled in the world of opera, oratorio and symphonic music, he has been highly praised for his performances of 20th century music.

In the summer of 1991 Mr. Sloane made his conducting debut with the New York City Opera in Puccini's *Tosca*. Earlier this year he led the Frankfurt Opera on tour to Leipzig with *The Rise and Fall of the City Mahagonny*, and to Israel with *A Midsummer Night's Dream*. In addition, he recently conducted the Prague Chamber Orchestra, the Cologne Radio Orchestra, the Beethovenhalle Orchestra Bonn, and the Philharmonia Orchestra of London.

During the 1991-92 season he returns to Long Beach Opera for performances of *Simon Boccanegra*. Future plans also include a CD release of American music with the Cologne Radio Symphony. In the 1989-90 season Maestro Sloane made his American operatic debut in Britten's *Rape of Lucretia* with Long Beach Opera and also led Wolf Trap Opera in *Die Zauberflote*. He also made his third appearance with the Cologne Radio Symphony.

Mr. Sloane first conducted in Israel in 1982 and eventually led all of Israel's leading orchestras including the Israel PHilharmonic Orchestra, Jerusalem Symphony, Israel Chamber Orchestra, Haifa Symphony and the Israel Sinfonietta. In addition, he was the orchestral and choral director of the Israel Conservatory of Music and the Music Director of both Tel Aviv's Festival of Vocal Music and Philharmonic Choir. He is regularly invited to conduct the leading Israeli music festivals and records frequently for Israeli radio and television.

In 1979 Maestro Sloane founded the L'Esprit Chamber Orchestra in Los Angeles which under his direction has become a critically acclaimed ensemble, highly lauded for its recordings of 20th century music and innovative concert programs.

Born in Los Angeles, California, Steven Sloane studied musicology, viola at the University of California at Los Angeles and went on to study conducting with Eugene Ormandy, Franco Ferrara, Robert Shaw, and Gary Bertini.

David Buechner, the highest ranking American prizewinner at the 1986 Tchaikovsky International Piano Competition, is an artist of startling achievement. His long list of awards dates back to his student days at the Juilliard School, where he received an unprecedented total of six major scholarships. Since that time he was also won the Grand Prize at the 1984 Utah Symphony Gina Bachauer International Piano Competition; First Prize at the Beethoven and Kosciuszko Foundation Competitions; Bronze Medal at the 1983 Queen Elisabeth of Belgium International Piano Competition; First Prize at the Beethoven and Kosciuszko Foundation Competitions; Bronze Medal at the 1983 Queen Elisabeth of Belgium International Piano Competition; and prizes at the International Piano Competitions of Leeds, Sydney, Vina del Mar and Vienna. In recognition of his great success on both coasts (at the Kennedy Center in Washington, the 92nd Street YM-YWHA in New York and at Pasadena's Ambassador Auditorium), he was granted the National Endowment for the Arts' Solo Recitalist Grant.

David Buechner studied with Reynaldo Reyes in his native Baltimore and later worked with Rudolf Firkusny and Byron Janis. Under such conductors as Leonard Slatkin, Edo deWaart, Sergiu Comissiona, Raymond Leppard, David Zinman and Joseph Silverstein, he has performed with many of the country's major symphony orchestras, including Philadelphia, Cleveland, San Francisco, Buffalo, Rochester, St. Louis, Milwaukee, Minnesota, New Orleans, Indianapolis, the St. Paul Chamber Orchestra, the Boston Pops and the American Symphony at Carnegie Hall. Overseas, Mr. Buechner has been heard with the Orchestre Nationale de Belgique, the Philharmonie van Antwerpen, the BBC Philharmonic, the Moscow State Radio Orchestra, the Sydney Symphony Orchestra, and the Sydney Chamber Orchestra, and on tour through Japan and Australia.

Most recently Mr. Buechner performed Richard Danielpour's *Metamorphosis for Piano and Orchestra* with Gerard Schwarz and the New York Chamber Symphony; Mozart's K. 491 with Nicholas McGegan and San Francisco Symphony; Charles Wuorinen's *Concerto #3* with Minnesota Orchestra and *Rhapsody in Blue* with Andreas Delfts and the Pittsburgh Symphony. 1990/91 highlights include Prokofieff's Third Concerto with St. Louis Symphony and Brahms' First Concerto with Jorge Mester and Long Beach Symphony.

In 1987 the Laurel label issued Buechner's recording of all-Czech works. In 1989 Connoisseur released the piano version of Stravinsky's *Petrouchka* and a Brahms/Dvorak recording is due in November 1990. The next project for Connoisseur will focus on works by the Spanish composer Joaquin Turina. Mr. Buechner plays a Yamaha piano.

PROGRAM

Overture to *The Barber of Seville* — Gioacchino Antonio Rossini (1792-1868)

Concerto No. 27 in B-flat Major for Piano and Orchestra, K. 595 — Wolfgang Amadeus Mozart (1756-1791)

I. Allegro
II. Larghetto
III. Allegro

David Buechner, *piano*

INTERMISSION

Symphony No. 4 in E Minor, Op. 98 — Johannes Brahms (1833-1897)

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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PROGRAM NOTES

The Overture to *The Barber of Seville* (1816)
Gioacchino Rossini (1792-1868)

Composed in 1815
Premiered in Rome in 1816

"The Barber of Seville" is the standard by which all "opere buffe" were based. Its overture, itself a stable part of orchestral repertoire, introduces the opera with a gaiety and vitality that compare to few others.

Composed while Rossini was in his early 20s, "The Barber of Seville" was based on a play by the both loved and hated French author, Caron de Beaumarchais (Mozart's "Marriage of Figaro" was based on another Beaumarchais play about the same man) and was hissed at its first performance.

The opera tells a predictable, yet fun, tale. Figaro, the gallant man that he is, agrees to help his friend, Count Almaviva, win the heart of the beautiful Rosina. Her father does not approve of the relationship and tries expeditiously to arrange a more appropriate marriage. Figaro and the Count are able to deceive Rosina's father long enough to carry her away to be with her true love, the Count. Rosina's father consoles her intended fiance with her dowry instead of her hand.

The brisk and vivacious little overture sets the mood for the play so wonderfully that, according to Milton Cross, it is perhaps wisest to forget that Rossini originally wrote it for several other operas, two of them tragedies.

It begins with a slow introductory section in which the principal melody is in violins against pizzicato strings and ends with four chords. The main section begins with a saucy theme for strings doubled by piccolo. A second appealing melody appears later on, first in the oboe and clarinet, then in the horn. The exposition ends with a characteristic Rossini crescendo. The two main themes are repeated and the overture ends with a merry coda.

Unlike some of Rossini's other operas, both the overture and the opera of "The Barber of Seville" have survived. But exquisite opera overtures like "The Italian Woman in Algiers", "The Thieving Magpie", and "Semiramide" prove that Rossini knew how to get an audience's attention, even if he did not always know how to keep it.

Concerto No. 27 for Piano and Orchestra in B-flat Major, K. 595
Wolfgang Amadeus Mozart (1756-1791)

Composed in 1791.
Premiered on March 4, 1791 in Vienna, with the composer as soloist.

Had there been a Viennese edition of "What Ever Happened To...?" in 1791, Mozart certainly would have been included. He had gone to that city a decade earlier in hopes of gaining enough fame as a free-lance composer and pianist (and occasional impresario and violist) to gain a permanent position at court. Things generally went well for the first five years or so. He gave many public concerts, received numerous commissions, and even landed a minor job as chamber music composer to the court. (This last, however, paid a mere pittance - less than half of the small sum paid to his predecessor in the position, Christoph Gluck. The desired place at court never materialized.) Mozart's musical language became richer and deeper during those years, and it was not long before it failed to be appreciated by the fickle Viennese, who were far more interested in tunes and titillations than in a challenging new artistic style. His popularity declined rapidly.

The genre of the piano concerto was central to Mozart's public image during his first five Viennese years, since it presented him as both composer and pianist in the concerts he promoted for his own benefit. After 1786, when he no longer enjoyed sufficient public esteem to give a concert on his own, the need for concertos vanished, and he composed only two examples for piano during his last five years. The earlier of these (K. 537, "Coronation") was introduced at a concert he gave in Frankfurt at the time of the crowning of Leopold II, when he still hoped to attract enough royal attention to gain a position at court. The second one, this B-flat Concerto, he wrote for a concert in Vienna given by the clarinettist Josef Bähr, at the restaurant of Ignaz Jahn, one of the caterers to the court. Since Mozart's sister-in-law, Aloysia Lange, also participated in the concert as a singer, it is not impossible that she helped arrange this bit of work for him.

By early 1791, Mozart was in a difficult situation. He was deeply in debt, his health was deteriorating, and his prospects were bleak. To get a little money in hand, he churned out a whole string of dances for various balls during the winter months, but these trifles could just as well have been written by Wranitzky or Kozeluch or Dittersdorf for any other now-forgotten composer of the time. When Emanuel Schikaneder popped up in the spring with the suggestion for a musical play based on a mystical, quasi-oriental subject of the sort then immensely popular in Vienna, Mozart thought this might be a lucrative venture. He was right, but he did not live long enough to profit by the success of "The Magic Flute" later in the year. This Concerto was another of the projects of this sad time.

The B-flat Concerto was the first work completed in Mozart's last year, and commentators have always been tempted by the maudlin autobiographical possibilities this coincidence offers. It will never be known if Mozart realized he would not see another Christmas while he was writing this piece. He was troubled enough at the time to admit in a letter that "life has lost its attraction." Whatever the reason, it seems that, at least concerning the major works, he was determined to write exactly in the manner he pleased, almost in defiance of the public taste. It may be that he was just beginning to enter a new creative phase during those last months.

There are signs of an encroaching, restless Romanticism in such works as "Don Giovanni", the G Minor Symphony, the G Minor Quintet and the "Requiem" that carries over into this Concerto. This quality, however, is a musical characteristic, not an autobiographical confession. Of all the great masters, Mozart separated his music the farthest from his life, and to discover a premonition of death in this B-flat Concerto would impute to Mozart not just an evolving artistic style, but an entire change of aesthetic philosophy. That is not impossible, but it is unlikely. To what extent this beautiful work is "valedictory" is left to each listener.

The Concerto is cast in the traditional three movements. As is generally true with the works of Mozart, there is an abundance of melodies. In his book on Mozart's piano concertos, Denis Forman divided the melodies in this work into two styles: one "Elegiac," the other, "Courtly dance," and marvels that such contrasting types could be combined into so pleasing a whole. Adding another thought about the synthesis of styles found in this Concerto, Edward Downes wrote, "Completed between "Cosi fan tutte" and "The Magic Flute", it combines the sensuous grace of the former with the spirituality of the latter." The orchestra presents much of the important thematic material before the soloist enters: a flowing main theme over a rustling accompaniment; a tiny fanfare from the woodwinds; a short, chromatically inflected phrase that begins on a weak beat; a turn figure in the flute; and several others. Already in this opening "tutti" appear the expressive chromatic leadings, quick exchanges of major and minor tonalities, and unexpected harmonic deflections that lend this Concerto its Romantic quality. This characteristic is enhanced with the entry of the soloist, who elaborates upon the themes of the introduction. The central section, which begins in the remote key of B Minor, is one of Mozart's most subtle and imaginative developments in its exploration of the expressive possibilities of the themes. The recapitulation is begun by the orchestra alone, but the piano soon joins to further examine the themes. With its daring harmonic adventures and multiplicity of moods, this movement stands quivering on the brink of musical Romanticism. It is such music that encourages speculation as to the course Mozart's music would have taken had he lived beyond his 35th year.

The slow second movement is in a large three-part (A-B-A) form. It has a gentle, almost ethereal quality that C.M. Girdlestone characterized, somewhat cryptically, as "Franciscan mildness." The simplicity of the main theme, given immediately by the soloist, belies the many poignant harmonic touches that invest the movement with its deep expression. The finale is a sonata-rondo, with several extensive areas of thematic development. The hunting-horn theme heard at the beginning of the movement also served as the melody for a song Mozart composed the week after finishing this Concerto on January 5th: "Sehnsucht nach dem Frühling" ("Longing for Spring"). Though this finale does not explore the darker harmonic byways of the preceding movements, neither does it exhibit the carefree rejoicing of earlier concertos. In its careful balance of emotions, it is a fitting close to this last, and perhaps most thoughtful, of Mozart's concertos for his beloved instrument.

Symphony No. 4 in E Minor, Op. 98
Johannes Brahms (1833-1897)

Composed in 1884-1885.
Premiered on October 25, 1885 in Neiningen, conducted by the composer.

In the popular image of Brahms, he appears as a patriarch: full, grey beard, rosy cheeks, sparkling eyes. He grew the beard in his late forties as, some say, a compensation for his late physical maturity - he was in his twenties before his voice changed and he needed to shave - and it seemed to be an external admission that Brahms had allowed himself to become an old man. The ideas did not seem to flow so freely during those years, and he even put his publisher on notice to expect nothing more. Thankfully, the ideas did come, as they would for more than another decade, and he soon completed the superb Third Symphony. The philosophical introspection continued, however, and was reflected in many of his works. The SEcond Piano Concerto of 1881 is almost autumnal in its mellow ripeness; this Fourth Symphony is music of deep thoughtfulness that leads "into the realms where joy and sorrow are hushed, and humanity bows before that which is eternal," wrote the eminent German musical scholar August Kretzschmar.

One of Brahms' immediate interests during the composition of the Fourth Symphony was Greek drama. He was greatly moved by the tragedies of Sophocles in the German translations of Professor Wendt, and many commentators have seen the combination of the epic and the melancholy in this Symphony as a reflection of the works of that ancient playwright. Certainly the choice of E Minor as the tonality of the work is an indication of its tragic nature. This is a rare tonality in the symphonic world, and with so few precedents such a work as Haydn's in that key (No. 44), a doleful piece subtitled "Mourning Symphony," was an important influence. That most melancholy of all composers, Tchaikovsky, chose E Minor as the key for his Fifth Symphony.

Repeatedly accused of being forbiddingly metaphysical or overly serious, the Fourth Symphony was not easily accepted by audiences. The crux of the problem was the stony grandeur of the finale, which undeniably confirms the tragedy of the work. The normal psychological function for a symphonic finale is to be an uplifting affirmation of the continuity of human experience. The classic models are Beethoven's Fifth and Ninth Symphonies, and Tovey pointed out that in all that master's works, only three have minor tonality endings. Even that great prophet of Weltschmerz, Gustav Mahler, ended only his Sixth Symphony on a pessimistic note. So, in this closing Symphony, it would seem that Brahms grappled with his own innermost feelings and found a hard-fought acceptance of his mortality. The outward sign of his perceived great age, his magnificent beard, found its counter part in tone in this grand Symphony, perhaps the greatest work in the form since those of Schubert and even Beethoven.

It is fitting that the Fourth Symphony was on the program for the final appearance Brahms made before his beloved Vienna. Hans Richter scheduled the piece for the Vienna Philharmonic's concert of March 7, 1897, and invited Brahms to attend. Brahms was already mortally ill with the liver cancer that would end his life in less than a month, but he struggled from his bed to a box in the Musikvereinsaal for the concert. Each movement of his Symphony

brought a shattering response from the audience. Florence May, Brahms' loving biographer, described the touching scene: "Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank, and through the audience there was a feeling as of a stifled sob, for each knew that he was saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Brahms' Fourth Symphony is large in size and emotional impact while enormously subtle in detail. The first movement opens almost in mid-thought, as though the mood of sad melancholy pervading this opening theme had existed forever and Brahms had simply borrowed a portion of it to present musically. The movement is founded upon the tiny two-note motive (short-long) heard immediately at the beginning. Tracing this little germ cell demonstrates not only Brahms' enormous compositional skills but also the broad emotional range that he could draw from pure musical expression. To introduce the necessary contrasts into this sonata-allegro form, other themes are presented, including a broadly lyrical one for horns and cellos and a fragmented fanfare. The movement grows with a wondrous, dark majesty to its closing pages which, to Tovey, "bear comparison with the greatest climaxes in classical music, not excluding Beethoven."

"A funeral procession moving across moonlit heights" is how the young Richard Strauss described the second movement. Though the tonality is nominally E Major, the movement opens with a stark melody, pregnant with grief, in the ancient Phyrigian mode. The mood brightens, but the introspective sorrow of the beginning is never far away. Though in sonatina form (sonata without development), the movement has none of the airy sweetness of so many of Mozart's andantes cast in that form, but possesses rather an overriding sense of comfortable tears washing away great loss. To Phillip Spitta, this was the greatest slow movement in all of the symphonic literature.

The third movement is the closest Brahms came to a true scherzo in any of his symphonies. Though such a dance-like movement may appear antithetical to the tragic nature of the Symphony, this scherzo is actually a necessary contrast within the work's total structure since it serves to heighten the pathos of the surrounding movements, especially the granitic splendor of the finale. Brahms, as always, took great care with the deployment of his orchestral resources, and he emphasized the singular brightness of this movement by calling for the silvery tingle of the triangle - its only appearance anywhere in his symphonies.

The finale is a passacaglia - a series of variations on a short, recurring melody. The passacaglia was a compositional technique highly favored by Baroque composers which fell into disuse with the changed requirements of the music of the Classical era. It had never been used in a symphony before this one, and it reflects both Brahms' interest in the music of earlier eras and his faith in the inexorable expressive powers of the old formal types. The theme, to which Brahms added a single chromatic note, was taken from Bach's Cantata No. 150, "Nach dir, Herr, verlanget mich," though John Norton has made a convincing argument that the form was influenced by François Couperin and Georg Muffat. Pedantry was not Brahms' point here, but it is essential to understanding his style to realize that he was familiar with this old music (from his own study and as an editor for several fledgling musicological series) and could draw whatever resources from it he needed to vivify his works. There are some thirty continuous variations in the finale, though it is less important to follow them individually than to feel the massive strength given to the movement by this technique. The opening chorale-like statement, in which trombones are heard for the first time in the Symphony, recurs twice as a further supporting pillar in the unification of the movement. Yet Brahms never lost sight of the central aesthetic of the Symphony, and his friend Elizabeth von Herzogenberg wrote to him, with no little wonder, "Who can resist an emotion strong enough to penetrate all that skillful elaboration?"

In his biography of the composer, Peter Latham wrote of this stirring work, "Before the end we have risen altogether out of sight of the shady valleys of the "Andante" and the cheerful merriment of the scherzo, and the wind roars unmercifully over the stony slabs of the mountain-side [of the finale]. It is an awesome heart-searching experience, a mighty assertion of the spirit of man."

Program notes by Richard E. Rodda

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 19, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Orpheus Winds

Elaine Jorgensen, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

Assisted by

Robert Nakia, *piano*
Chris Smith, *bassoon*
Cindy Child, *clarinet*
Kathy Colton, *horn*

PROGRAM

Variations on a Folksong — Jan Pieters Sweelinck/Lubin

Theme: Mein Junges Leben hat ein End
Moderato
Very quietly and evenly
Allegro spiritoso
Andantino grazioso
Vivace e leggiero
Un poco adagio e molto tranquillo

Members of Orpheus Winds

Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452 — Wolfgang Amadeus Mozart (1756-1791)

Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*
Robert Smith, *piano*

Intermission

Poem for Flute and Piano — Charles T. Griffes (1884-1920)

Elaine Jorgensen, *flute*
Robert Nakea, *piano*

Serenade No. 12 in C Minor, K. 388 — Wolfgang Amadeus Mozart

Geralyn Giovannetti and Carrie Streeter, *oboe*
David Randall and Cindy Child, *clarinet*
Glenn Williams and Christian Smith, *bassoon*
Gaylen Hatton and Kathy Colton, *horn*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 20, 1991 - 7:30 p.m.
deJong Concert Hall

SYMPHONIC BAND CONCERT

Don L. Peterson, *conductor*

Emperata Overture — Claude T. Smith (1932-1989)

Elsa's Procession to the Cathedral from *Lohengrin* — Richard Wagner, transcribed by Lucien Cailliet

Satiric Dances — Norman Dello Joio (1913-)
- I. Allegro Pesante
- II. Adagio Mesto
- III. Allegro Spumante

A Copland Portrait — Aaron Copland, arr. Clare Grundman

Danny Turnblom, *conductor*
Graduate Assistant

INTERMISSION

The Lord of the Rings — Johan de Meij (1953-)
- I. Gandalf (The Wizard)

Selections from *Les Misérables* — Claude-Michel Schonberg, arr. Warren Barker

Variations on a Korean Folk Song — John Barnes Chance (1932-1972)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 20, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Rebecca Barnett
piano

Student of Paul C. Pollei

Sonata in D Major	Antonio Soler (1728-1783)
Sonata in D-flat Major	Antonio Soler
Sonata in B Minor, op. 40, no. 2 Molto adagio e sostenuto - Allegro con fuoco e con espressione Largo, mesto e patetico - Allegro	Muzio Clementi (1752-1832)
Etude in C-sharp Minor, op. 42, no. 5	Alexander Scriabin (1872-1915)
Dreams	Rebecca Barnett (1967-)
Sonata No. 3 in A Minor, op. 28	Sergei Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 21, 1991 - 7:30 p.m.
Madsen Recital Hall

MEDIA MUSIC ROUNDTABLE

Presenting Student Projects from
Music 497R: Projects in Music for Media

Ron Simpson, *director*

Featured student composers:

J. Michael Bateman
Seth Lisonbee
Cameron Rose
Gaylon Shafer
Barbie Tygeson

Tonight's program will feature samples from Music 497R, Projects in Media Composition. Projects range in scope from simple arranging tasks to simulated composition assignments typical of today's professional music world.

Students will present live or recorded samples of their work and explain pertinent background information.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 21, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY BRASS CHOIR AND TIMPANI

BRIGHAM YOUNG UNIVERSITY TROMBONE CHOIR

Daniel Bachelder, *director*

Chorale #213 — Johann Sebastian Bach--Gillis

Music for the Royal Fireworks — George Frederic Handel--Howarth
Overture

Bravura Prelude — George Frederick McKay

BYU Brass Choir and Timpani

"Achieved Is The Glorious Work, — Franz Joseph Haydn
from the *Creations* — (1632-1809)

Excerpts from *The Damnation of Faust* — Hector Berlioz--Ostrander
Fugue on Brander's Song
Drinking Song

BYU Trombone Choir

Divertissement — Lynden De Young

The Fruit of Love — Anthony Holborne--Sartorius

Symphony for Brass and Timpani — Herbert Haufrecht
Dona Nobis Pacem

BYU Trombone Choir

Bryce Mecham
Bret Cook
Will Kimball
Lyle Durland
Steven Ricks
Alina Gardner
David Pine
Brian Gibson, bass bone
Camron Rust, bass bone
Curtis Winters
Mathew Rice
Les Moeys
Michael Morgan
Sam Gibbs
Laramie D. Taylor
James Evans

BYU Brass Choir & Timpani

Trumpets	Philip Kersh
	Grant Jensen
	Todd Halverson
	Amy Sanders
Horns	Brad Barlow
	Wendy Henson
	Greg Nielson
	Nicole Johnson
Trombones	Alina Gardner
	Brad Wells
	David Pine
Euphoniums	Will Kimball
	Michael Morgan
Tubas	Paul Evans
	Matt Newville
Timpani	Kathleen Mitchell

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 22, 1991 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Students of:

Dian Drinkall, Roger Drinkall,
Clynn Barrus and Louise Pratt

P R O G R A M

String Quartet, Op. 95 "Serioso" in F Minor — Ludwig van Beethoven (1770-1827)
Allegro con brio

Jackie Coleman, *violin*
Karine Stone, *violin*
Natalie Burton, *viola*
Kristin Weber, *cello*

Profane Dance — Claude Debussy (1862-1918)

Julie Gaisford, *harp*
Jackie Coleman, *violin*
Karine Stone, *violin*
Natalie Bastow, *viola*
Kristin Weber, *cello*

Piano Trio in B Major, Op. 8 — Johannes Brahms (1833-1897)
Allegro con brio

Martha Thompson, *violin*
Kristi Toone, *cello*
Meredith Green, *piano*

Piano Quartet in C Minor, Op. 15 — Gabriel Urbain Fauré (1845-1924)
Allegro molto

Rebecca Rogers, *violin*
Martha Strong, *viola*
Sariah Mourik, *cello*
Carmen Hall, *piano*

Piano Quintet in A Major — Antonín Dvorák (1841-1904)
Moderato

Cybele Stevenson, *violin*
Judy Fletcher, *violin*
Joel Belgique, *viola*
Jim Hardy, *cello*
Maximilliano Frani, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 22, 1991 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Laurie Illions, *violin*

Student of Donna Fairbanks

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by:
Bonnie Morgan, Shauna Ellwood, *piano*
Karine Stone, *violin*

Sonate No. 5 "Spring" Allegro	Ludwig van Beethoven (1770-1827)
Liebesleid, *Love's Sorrow*	Fritz Kreisler (1875-1962)
Partita, No. 3 Bourree Giga	Johann Sebastian Bach (1685-1750)
Vocalise, op. 34, no. 14	Sergei Rachmaninoff (1873-1943)
44 Duos Mosquito Dance Sorrow Arabian Dance	Béla Bartók (1881-1945)

Intermission

Concerto in C Major, op. 48 Allegro molto e con brio Andantino cantabile Vivace giocose	Dmitri Kabalevsky (1904-1987)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 23, 1991 - 3:00 p.m. Madsen Recital Hall

GRADUATE RECITAL

Donna Zebolsky, *piano*

Student of Robert Smith

In partial fulfillment of the requirements
of the degree Master of Music

Prelude and Fugue in A Major, from *Das Wohltemperiertes Klavier, Book II*	Johann Sebastian Bach (1685-1750)
Sonata in A Major, Hob. XVI/50 Allegro Adagio Allegro molto	Joseph Haydn (1732-1809)
Etude-Tableau in G Minor, op. 33, no. 8	Sergey Rakhmaninov (1873-1943)
Prelude in G Major, op. 32, no. 5	Sergey Rakhmaninov
Etude-Tableau in D Minor, op. 39, no. 8	Sergey Rakhmaninov
Valses nobles et sentimentales Modéré Assez lent Modéré Assez animé Presque lent Vif Moins vif Lent	Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 23, 1991 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Judy Ann Fletcher
violin

Student of Nell Gotkovsky

Assisted by Clayton Williams, *piano*

Sonata No. 3, op. 137, D 408 Allegro giusto Andante Menuetto--Trio Allegro Moderato	Franz Peter Schubert (1797-1828)
Sonata No. 2 in D Minor Fuga	Johann Sebastian Bach (1685-1750)
Poème, Op. 25	Ernest Chausson (1855-1899)
Introduction and Tarentella, Op. 43	Pablo de Sarasate (1844-1908)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 23, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY GUEST ARTIST RECITAL SERIES

Del Parkinson
piano

Mozart and Prokofiev Centenary Restrospective

Rondo in A Minor, K. 511 — Wolfgang Amadeus Mozart (1756-1791)

Sonata in D Major, K. 576 — Wolfgang Amadeus Mozart
Allegro
Adagio
Allegretto

Intermission

Romeo and Juliet, Op. 75 — Sergei Prokofiev (1891-1953)
The Montagues and the Capulets
The Young Juliet
The Masked Ball
Romeo and Juliet Before Parting

Sonata No. 6 in A Major, Op. 82 — Sergei Prokofiev
Allegro moderato
Allegretto
Tempo di valzer lentissimo
Vivace

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Mozart and Prokofiev Centenary Retrospective

The year 1991 is an important commemorative year in music. It marks the 200th anniversary of Wolfgang Amadeus Mozart's death and the 100th anniversary of Sergei Prokofiev's birth.

The compositional traits of these two composers are as divergent as the centuries and countries which separate them. Although they complement each other, tonight's juxtaposition of significant works highlights their stylistic range and diversity.

Mozart wrote in a refined, classical Viennese style, with an emphasis on form and beauty of line. Prokofiev inherited certain classical traits, such as form, yet imbues his music with twentieth-century dissonance representative of turbulent times in the Soviet Union.

Mozart wrote his A Minor Rondo in 1787. With its pronounced chromaticism and the almost Chopinesque elegance and plasticity of its melodic line, it is one of his most individual and prophetic compositions. Its mood of melancholy, pathos, and poignancy is quite unprecedented in a literature where a rondo is something to be cheerfully rattled off.

Mozart's last piano sonata, K. 576 was written in 1789. It was to have been the first of six "easy" (!) sonatas for Princess Friederike. Though it is cheerful, it could by no means fit the prescription of "easy". The first movement makes great play of close imitations between the two hands, their contradictory accents complicating already demanding fingerwork. The slow movement is very romantic in its mood and one can't escape the feeling of sadness and resignation which seems to permeate its every measure. The whirling accompaniments to the tune of the last movement lead one to suppose that the princess is either forgotten or being unduly flattered.

Romeo and Juliet was the seventh of Prokofiev's nine ballets. He completed the orchestration in 1936 and fashioned ten movements into a piano suite the following year. The entire score is unified by an ingenious system of leitmotivs through which the composer conveys characters, actions, detailed subtle commentary, and even psychological nuances of Shakespeare's tragedy.

> The Montagues and Capulets. Important thematic groups portray the spirit of conflict between the feuding families and the antagonism of individual family members.
> The Young Juliet. Juliet, a Capulet, is characterized by impetuous scale figures and capricious cadences. Then, while she looks in a mirror, tender themes portray the young woman who will marry Romeo and bear the tragic consequences.
> The Masked Ball. Romeo, Mercutio, and Benvolio, all Montagues, mischievously disguise themselves and enter the Capulet ballroom uninvited and unobserved. It is here that Romeo and Juliet will meet for the first time and fall in love.
> Romeo and Juliet Before Parting. For avenging Mercutio's slaying by Tybalt, a Capulet, Romeo has been ordered into exile for life. In this scene, he meets Juliet for the last time. Passionate music expresses their mutual love as they embrace before Romeo tears himself away just as dawn breaks.

Prokofiev finished and premiered his sixth sonata in early 1940. It is the first of his extraordinary trilogy of "war sonatas" in which conflict and strife are omnipresent. The barbaric element even calls for several adjacent keys to be struck with the first ("col pugno"). An iconoclast, especially after his self-imposed decade of exile to the U.S.A. and Paris, the bold experimental bent and radical disregard for academic traditions found in this piece readily placed him temporarily on the official blacklist, yet he steadfastly refused to change a single note of this sonata. One of his most monumental compositions, it is typically Prokofeffian in the grandeur of the first movement, the wit of the second, the wistful beauty of the third, and the propulsive drive of the finale. But when the first movement's pounding bass and malignant theme invades the final section of the last movement, its diabolical grimace remains alone: even was battled and temporarily repulsed, but not defeated.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 26, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY SYMPHONY ORCHESTRA

Walter Birkedahl, *conductor*

Symphony No. 44 in E Minor, Hob. I:44, "Trauersinfonie" — Joseph Hadyn (1732-1809)

Allegro con brio
Menuetto: Allegretto
Adagio
Finale: Presto

Symphony No. 38 in D Major, K. 504 "Prague" — Wolfgang Amadeus Mozart (1756-1791)

Adagio--Allegro
Andante
Presto

Symphony No. 8 in F Major, Op. 93 — Ludwig van Beethoven (1770-1827)

Allegro vivace e con brio
Allegretto scherzando
Temp di Menuetto
Allegro vivace

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Symphony Orchestra

Walter Birkedahl, *conductor*
Jim Hardy, *assistant conductor*
Erika Smith, *concertmaster*

Violin I

Elizabeth Burrows
Nicole Burton
Katherine Hansen
Dawn Hoeft
Marlee Huber
Kent Jenson
Heather Johnson
Marcie Kenley
Valerie McKenzie
Sasha Nelson
Angel Orozco
Christine Plotts
Hillary Pothier
Becky Rumfield
Erika Smith
Amy Winder

Violin II

Neisha Biesinger
Andrea Billings
Lisa Brown
Laura Burnett
Erlene Clark
Dorian Cundick
Sarah Gaines
Timothy Gatten
Heidi Green
Cynthia Hatch
Rebekah Hord
Rachel Jones
Gardner Kearsley
Elizabeth Merrill
Tracie Nichols
Lindsay Rasmussen
Nicole Simpson

Viola

Melisa Barton
Charlene Davis
Dave Higginson
Tara Kolle
Brent Moore
Nikki Omerza
Candace Perry
Mark Rosenvall

Cello

Emily Brinton
Randy Christensen
Laurie Erickson
Marci Geddes
Jennifer Hawkins
Cathy Isaacson
Dale Jarvis
Roland Kent
David Miller
Dirk Pace
Röchelle Phillips
Maren Smith

Bass

Kent Carter
Chad Christensen
Thom Herlin
Jeff Kerby
Edward H. Powley IV

Flute

Cheryl Allgood
Rebecca Maughan
Sylvia Ramachandran

Oboe

Dan Call
Lorilee Jensen

Clarinet

Cara Lee Asay
Patricia Henderson
Wendy Tams

Bassoon

Allison Phillips
John Steele

Horn

Larissa LeVitre
Shirlee Pryor
John Rather
Vikki Seamons

Trumpet

David Neil
Eric Webb

Percussion

Michael Hansen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 26, 1991 - 7:30 p.m.
Madsen Recital Hall

PANORAMIC STEEL

Ron Brough, *director*

featuring

BRAD DUTZ

PROGRAM

Flag Woman	arr. A. Barrus
Astrud	B. Trzetzelewska & D. White
Suite for Sideman & Handclappers Shuffle Waltz Rumba Fox Trot	Jack McKenzie
New Math	Andy Narell/T. McCutcheon
Yumbambe	Joe Loco-Campos/R. Brough
Head Talk	Mark Ford
The Till	Brad Dutz
Diversion	Brad Dutz
We Kinda Music	Andy Narell/R. Brough
Quartet for Paper Bags	Larry Spivack
Soca Pressure	Mighty Sparrow/T. Miller

Todd Bills, *double seconds*
Steve Cox, *drumset/percussion*
Rick Davis, *triple guitars*
Mikel Poulsen, *lead*
Kathleen Mitchell, *double tenors*
Eric Nunamaker, *bass*

In Trinidad, a steel drum is a barrel containing oil or chemicals, but when crafted into an instrument, is transformed into what they call a *pan.* Historical information is scant about how steel bands began, but one account credits the origin of the idea to Winston 'Spree' Simon as he began tapping a few notes on top of a tin can. The first steel bands emerged in the 1930's using garbage can lids, biscuit tins, pots, and paint cans as instruments. With the discovery of oil on the island and the onslaught of World War II, Trinidad became a convenient fuel stop for war vessels. After the war, thousands of empty 55 gallon oil drums were left behind and a young man named Ellie Mannette reportedly began hammering and experimenting with sound until he created a device that produced a simple melody from a random group of notes. Gradually, new instruments were invented, adding more chromatic possibilities and extending the range, until an entire family of pans from bass to soprano was developed.

Panoramic Steel was founded by director Ron Brough in 1985. The band tonight is a smaller group or sextette which performs numerous concerts off campus and will be on tour this May in California and Nevada.

Brad Dutz is a percussionist from North Hollywood, California with numerous television and movie sound tracks to his credit. He has performed and toured with Maynard Ferguson, the Gap Band, Vicki Carr, Patti Page, Diahann Carroll, and many others. He currently has two new CD's out, a solo album (from which two selections will be performed tonight) and the other a small chamber group called *Submedia.* Both are on the Nine Winds label. Brad has appeared on many other artists' albums including Steve Smith & Vital Information, David Benoit, Gary Meek, Uncle Festive, Chet McCraken, to name just a few.

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BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

BOB BECKER

&

BRIGHAM YOUNG UNIVERSITY PERCUSSION ENSEMBLE

Ron Brough, director

Tuesday, December 3, 1991
Madsen Recital Hall
7:30 p.m.

PROGRAM NOTES

Mudra (1990) Bob Becker

Mudra consists of music which was originally composed to accompany the dance UrbhanaMudra by choreographer Joan Phillips. Commissioned by INDE '90 and premiered in Toronto in March, 1990 as part of the DuMaurier Quay Works series, UrbhanaMudra was awarded the National Arts Centre Award for best collaboration between composer and choreographer. The music was subsequently edited and reorchestrated as a concert piece for Nexus during May, 1990. Mudra is scored for marimba, vibraphone, songbells, glockenspiel, crotales, muffled drum and bass drum.

UrbhanaMudra was created, for the most part, using the "dance first" approach in which the music is composed to fit pre-existing choreography. Thus, in this instance, the rhythmic structure and overall form reflect the episodic and gestural character of the original choreography. In Joan Phillips' words, "The content of the piece is set within a multi-cultural urban infrastructure which allows the conflict of traditional and modern issues to surface". Two main sources of inspiration for the choreography were the "system of expression" theory advanced by Francois Delsarte and Ted Shawn as well as Ms. Phillips' personal study with Indian choreographer and dancer Menaka Thakkar. The term "mudra" refers in general to the systematic use of torso, facial and hand and arm gestures in many indian dance forms. In this piece, I knew I wanted to use an instrumental ensemble in an accompaniment role similar to that found in traditional Indian dance concerts where a solo drum is the principal voice. However, I did not want to use Indian instruments, nor did I wish to imitate an "Indian" sound with western instruments. In response to the choreographic approach, I wanted to allow my awareness of classical Indian musical structures to influence the formal, rhythmic and harmonic aspects of the music.

I first became interested in North Indian classical music in 1970. My involvement was, and continues to be, primarily with the tabla drums. At the same time, I began to study the theory of rhythm (tal) and melody (rag), principally as they are expressed in the vocal forms khyal and dhrupad. Although Indian music is usually characterized as being elaborately melodic with no harmony, my personal experience from the beginning has been a strong sensation of implied harmonic movement. This subliminal effect is clearly related to my cultural background and training in western classical music, and is the type of uniquely interesting cross-referencing always experienced when one strong cultural expression encounters another. I find this effect to be most pronounced in ragas (most simply defined as generalized scales or particularized modes) which contain relatively few tones. In particular the pentatonic modes containing no fifth scale degree (for example the ragas Malkauns, Chandrakauns and others) have, to my ear, the most ambiguous and intriguing harmonic implications. Rag Chandrakauns, traditionally linked to the full moon and late-night hours and with the scale degrees tonic, minor third, fourth, minor sixth, major seventh, has always attracted me. I used these interval relationships to determine both the melodic and harmonic content of this piece.

Rhythmically, Mudra is based on two important and common structures found through out North Indian music: 1) motivic development (palta) and 2) rhythmic cadence formulas (ti hai). These structural devices are used most systematically in the final drum solo section of the piece in which rhythmic, rather than harmonic cadencing is used to create tension and, ultimately, accord.

Palta (1982) Bob Becker

North Indian Musicians use the Hindi word "palta" to refer to variations made on a theme. In this piece the tabla plays improvised variations on a number of rhythmic themes, while the accompanying instruments, which include almglocken, crotales, glockenspiel, marimba, songbells, vibraphone and tuned gongs, play variations on a cyclic pentatonic melody. Palta was composed in 1981 and premiered the following year in Toronto, Canada by the percussion ensemble Nexus.

PROGRAM

Palta (1982)	Bob Becker
Atenteben (1985)	Bob Becker
Mudra (1990)	Bob Becker

INTERMISSION

Novelty Ragtime Selections

Dotty Dimples	G. H. Green/Wm. Cahn
Girlfriends - A Medley Margie Jean Dinah	Bob Becker
Spanish Waltz	G. H. Green/Becker
States - A Medley Indiana Alabama California	Bob Becker
Charleston Capers	G. H. Green/Becker

Bob Becker holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and John Beck and composition with Warren Benson. He was awarded the school's prestigious Performer's Certificate for his performance as marimba soloist with the Rochester Philharmonic Orchestra. Bob also spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. He has studied tabla with Pandit Sharda Sahai, mrdangam with Ramnad Raghavan, Javenese gamelan with Prawotosaputro and Sumarsam, and Ghanaian drumming with Abraham Adzenyah, Freeman Donkor and Gideon Alorwoye. As a founding member of the percussion ensemble Nexus, he has been involved with the collection of instruments which responds to his wide background of training and experiences.

Bob has been percussionist for the Marlboro Music Festival and timpanist with the Marlboro Festival Orchestra under Pablo Casals. For several years he was percussionist for the Paul Winter Consort and he has performed and recorded with Marion Brown, Gil Evans, Paul Horn, Steve Gadd and Chuck Mangione. As a member of Nexus he has appeared as soloist with the New York Philharmonic, the Boston Symphony, the Cleveland Symphony and the Detroit Symphony among many others. As a regular member of the ensemble Steve Reich And Musicians he has toured world-wide and appeared as soloist with the Israel Philharmonic, the Brooklyn Philharmonic, the New York Philharmonic and the London Symphony. In addition to performing with Nexus and Steve Reich, Bob also appears regularly as an independent soloist and clinician on a remarkable variety of instruments.

Atenteben (1985) Bob Becker

The melodies in this piece are based on a few of the tunes played by the atenteben flute ensembles of Ghana. The patterns played by the gankogui (iron double bells) and the drums are loosely based on rhythms found in the traditional Ewe dance musics agbedor and gahu, and the ubiquitous urban popular music kpanlogo.

Novelty Ragtime Selections

During the 1920's a type of ragtime became popular in the United States. Known as "novelty ragtime", this music was associated with the various dance styles in vogue at the time. Highly technical, programmatic and speedier than previous ragtime music, it was a perfect vehicle for the xylophone. Many of the pieces which Mr. Becker performs were written for xylophone and marimba, he also expanded the instruments' expressive potential through his many transcriptions and compositions. Extremely intricate and technically demanding, these pieces are nevertheless lighthearted and fun.

Percussion Ensemble Personnel

Randall Beach
Todd Bills
Michael Hancock
Michael Hansen
Troy Lewis
Kathleen Mitchell
Eric Nunamaker
Trent Porter
Mikel Poulsen
Jason Willard

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 4, 1991 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

David P. Blackinton, *conductor*

La Gazza Ladra	Gioacchino Rossini arr. Lucien Cailliet
Mini-Concerto Maestoso-Allegro Andante con expressivo Allegro non troppo	Glen Dalby

Cindy Child, *clarinet*

March, Op. 99	Sergei Prokofiev (1891-1953)
From Every Horizon Andante Adagio Allegro con spirito	Norman Dello Joio (1913-)
The Colonials	Barry Bignell

Intermission

Symphonic Metamorphosis March	Paul Hindemith (1895-1963)
La Fiesta Mexicana Prelude and Aztec Dance Mass Carnival	H. Owen Reed (1910-)

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Program Notes

La Fiesta Mexicana - The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican "Fiesta", which is an integral part of this social structure, is a study in contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

La Fiesta Mexicana, which attempts to portray musically one of these "Fiestas", is divided into three movements. These movements are described below.

I. **Prelude and Aztec Dance** - The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot, some by burro and still others on bleeding knees, suffering out of homage to a past miracle.

After a brave effort at gaiety the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn.

At mid-day a parade is announced by the blatant blare of trumpets. A band is heard in the distance and almost immediately the musicians round the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

II. **Mass** - The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

III. **Carnival** - Mexico is at its best on the days of the Fiesta - a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old - the itinerant circus, the market, the bull fight, the town band, and always the "cantinas" with their band of "Mariachis" - on the day of days: FIESTA.

* * * * * * * * * * * * * * *

Wind Symphony

Oboe
Stacy Fugal
Rachel Newell
Brenda Fife

Flute
Kristine Parker
Lisa Poll
Hillary Haddock
Michelle Burnside

Piccolo
Luisa Moody

Clarinet
Berkeley Price
Madeline LeBaron
Clark Burnside
Sonia Hirst
Michelle Watabe
Cara Lee Asay
Mindy McKibben
Jeannie deLespinasse
Hank Belliston

Bass Clarinet
Patrica Henderson
Bobby Mallory

Contra Bass Clarinet
Ralph Nunn

Bassoon
Oliver Bigler
Alison Phillips

Saxophone
Berin Stephens
Deborah Davenport
David Poor
Tim Owen

Trumpet
David Green
Chris Taylor
Amy Sanders
Todd Halverson
Dawn Gifford
Daphne Taylor

Horn
Wendy Henson
Brad Barlow
Greg Nielsen
Lance Geertsen
Russ Bell

Trombone
Will Kimball
Alina Gardner
David Pine

Euphonium
Lyle Durand

Tuba
Jim Eberhard
Matt Newville

Percussion
Mikel Poulsen
Todd Bills
Eric Nunamaker
Trent Porter
Kerri Green

String Bass
Robert Jenkins

Harp
Julie Staples
Tara Ogden

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 4, 1991 - 7:30 p.m.
Madsen Recital Hall

SONGWRITER SHOWCASE
Featuring popular songs written by students enrolled in Music 186

Ron Simpson, *director*

Tonight's program is a songwriter showcase modeled after similar professional events held in music center cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their "first song ever", while others have considerable experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or prerecorded.

Performance order will be announced from the following list:

Steve Anderson	Aaron Jensen	Steve Schow
Paige Batty	Larry Leach	Marcy Sorenson
Kimberly Boyer	Linda Owens	Amy Tate
Jeana Call	Doug Rodriguez	Jenifer Thomas
Robert Couch	Justin Rucker	Doug Walker
Jennie Groberg	Wenceslao Salguero	Darrel Webb
Amy Higginson	Erik Schaumann	Curtis Winters

Music 186 is offered by the Media Music Area, Department of Music. Other song-related classes are:

Music 386R	Advanced Songwriting	Taught winter semester
Music 497R	Projects in Music for Media	Taught fall semester

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, December 5, 1991 - 7:30 p.m.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

Suite No. 4 in D Minor, HWV 437 Sarabande with variations	George Frederic Handel (1685-1759)
The Fairy Queen Entry Dance Rondeau	Henry Purcell (1659-1695)
Rondo (1925)	Paul Hindemith (1895-1963)
Baryton Trio in C Major, Hob. XI/76 Moderato Menuet Finale: Scherzo	Joseph Haydn (1732-1809)
Danza españolas Oriental Melancolica	Enrique Granados (1867-1916)
Selections from El Sombrero de tres picos	Manuel de Falla (1867-1946)

Rob Craner, Lawrence Green, Terrance Nicholson
Marina Noorlander, Mark Porcaro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 6, 1991 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Angela Corrine Drahos
mezzo soprano

Student of J. Arden Hopkin

Assisted by Doug Reed, *piano*

In partial fulfillment of the requirements
of the degree of Master of Music

THE DEVELOPMENT OF AMERICAN MUSICAL THEATRE

I. FORERUNNERS

Medley: Oh! Susanna, Beautiful Dreamer, Massa's in de Cold Ground, If you've only got a Moustache *(1848-1864)*	Stephen Foster
Put Your Arms Around Me, Honey *(Madame Sherry, 1910)*	Albert Von Tilzer Junie McCree
My Pony Boy *(Miss Innocence, 1908)*	Charley O'Donnell Bobby Heath
Lover, Come Back To Me *(The New Moon, 1928)*	Sigmund Romberg Oscar Hammerstein II

II. INTEGRATED MUSICAL

I'm old fashioned — Jerome Kern, Johnny Mercer
(You Were Never Lovelier, 1942)

Begin the Beguine — Cole Porter
(Jubilee, 1935)

I had myself a true love — Harold Arlen, Johnny Mercer
(St. Louis Woman, 1946)

Just you wait — Frederick Loewe, Alan Jay Lerner
(My Fair Lady, 1964)

Old Maid — Harvey Schmidt, Tom Jones
(110 in the Shade, 1961)

III. NEW DIRECTIONS

I was standing in a garden — Leonard Bernstein
(Trouble in Tahiti, 1953)

What am I doing wrong? — Douglas Moore, William North Jayne
(Carry Nation, 1966)

Some people — Jule Styne, Stephen Sondheim
(Gypsy, 1959)

Liaisons — Stephen Sondheim
(A Little Night Music, 1973)

Broadway Baby — Stephen Sondheim
(Follies, 1971)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 6, 1991 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Will Kimball
trombone

Student of Dan Bachelder

Assisted by Scott McCarrey, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata — Benedetto Marchello/Ostrander
Adagio
Allegro
Largo
Allegro

Trombone Concerto — Gordon Jacob (1895-1984)
I. Maestoso--Allegro Molto
II. Adagio Molto
III. Alla marcia vivace

Ballade, Op. 62 — Eugene Bozza (1905-)

Piece Concertante, Op. 27 — Carlos Salzedo (1885-1961)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 6, 1991 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Heather Larsen
piano

Student of Jeffrey Shumway

Prelude and Fugue No. 3 in C-sharp Major — Johann Sebastian Bach (1685-1750)

Sonata E Major, Op. 109 — Ludwig van Beethoven (1770-1827)

Vivace, ma non troppo--Adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung--
Andante molto cantabile ed espressivo

L'Isle joyeuse — Claude Debussy (1862-1918)

Hungarian Rhapsody No. 14 in F Minor — Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

A CELEBRATION OF CHRISTMAS

featuring

Brigham Young University Women's Chorus
Rosalind Hall, ***conductor***

Brigham Young University Concert Choir
Mack Wilberg, ***conductor***

Brigham Young University Singers
Ronald Staheli, ***conductor***

Brigham Young University Men's Chorus
Mack Wilberg, ***conductor***

Brigham Young University Philharmonic Orchestra
Clyn Barrus, ***conductor***

Brigham Young University Panoramic Steel
Ron Brough, ***conductor***

Friday, Saturday, December 6 & 7, 1991
deJong Concert Hall
7:30 p.m. and 2:00 p.m. (Sat.)

I

Deck the Hall	arr. by John Rutter
Wondrous Night	Alun Hoddinott
Austrian Yodel Carol	arr. by Andrew Carter

Brigham Young University Women's Chorus
Rosalind Hall, *conductor*

II

Make We Merry On This Fest	Andrew Carter
A Savior From on High	Stephen Paulus
The Twelve Days of Christmas	arr. by Andrew Carter

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

III

Sing We Now of Christmas	arr. by Fred Prentice
Puer nobis	Richard Rodney Bennett
Nowel	Richard Rodney Bennett
We Need a Little Christmas	Jerry Herman arr. by Ronald Staheli

Brigham Young University Singers
Ronald Staheli, *conductor*

IV

Child of God (Christmas Spiritual)	arr. by Emily Crocker
Carol of the Drum	Katharine K. Davis
Bethelehemu (African carol, sung in Yoruba)	Michael Barbatudi Olatunji arr. by Barrington Brooks

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

INTERMISSION

V

The Sycamore Tree — Peter Warlock

Brigham Young University Men's Chorus and Philharmonic Orchestra

The Virgin Mary Had a Baby Boy — arr. by Mack Wilberg

Brigham Young University Men's Chorus, Panoramic Steel, and Philharmonic Orchestra

VI

Jingle Bells — arr. by Gordon Langford

Brigham Young University Women's Chorus

VII

Lieutenant Kijé Suite, Op. 60 — Serge Prokofiev (1891 - 1953)

The Birth of Kijé
Romance
Kije's Wedding
Troika

Brigham Young University Philharmonic Orchestra
Clyn Barrus, *conductor*

VII

I Saw Three Ships — arr. by Mack Wilberg

Away in a Manger — arr. by Mack Wilberg

He is the Root and the Offspring of David — Robert Cundick
from *The Redeemer*

Angels We Have Heard on High — arr. by Mack Wilberg

Combined Choirs and Philharmonic Orchestra

Many of this evening's selections are included on "The Celebration of Christmas" tape which is available again this year in the main gallery of the Fine Arts Center. The tapes will be for sale during intermission and at the end of the concert.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 7, 1991 - 5:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Rebecca Rogers
violin

Student of Barbara Williams

Assisted by Carmen Hall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in G Minor "Devil's Trill" — Giuseppe Tartini (1692-1770)

Larghetto
Allegro energico
Grave--Allegro assai
Grave--Allegro assai

Sonata for Violin and Piano in G Minor — Claude Debussy (1862-1918)

Allegro vivo - Appassionato
Intermède
Finale

Sonata for Piano and Violin in A Major — Cesar Frank (1822-1890)

Allegretto moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 7, 1991 - 6:00 p.m.
Maeser Building

SOPHOMORE RECITAL
Tara Leigh Ogden
harp

Student of Louise Pratt
Assisted by Kimberly Dodds, *violin*

Sept Sonates Progressive, V Sonatina Prelude Allegro maestoso Grazioso	Francois Joseph Naderman (1781-1835)
Sicilienne	Maria-Theresia V. Paradis arr. Marcel Grandjany
Promenade A L'Autome	Marcel Tournier
Passacaille	Georg Frederic Handel (1685-1759)
Tema con Variazioni	Georg Frederic Handel
Fire Dance	David Watkins
Bagatelles Andante affetuoso e moderato Allegro giocoso Adagietto, calmo	Norman Dello Joio (1913-)
First Arabesque	Claude Debussy transcribed-Carolos Salzedo
La Source, Op. 44	Alphonse Hasselmans (1845-1912)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

December 9, 10 & 11, 1991 - 3:30 p.m.
Margett's Theatre

OPERA SKETCHES

Take seventeen girls and
ONE good looking fellow and what do you have?

A CAD NAMED JOHNNY

Butterfly's Entrance from *Madame Butterfly* — Giacomo Puccini (1858-1924)

Madame Butterfly	Minna Larkin*, Erin Rogness+
Friends	16 Girls
Pinkerton (Johnny)	Ken Merritt

Three Little Maids from *The Mikado* — Gilbert & Sullivan

Yum Yum	Meghan Dover
Peep Bo	Diane Ludlow
Pitti Sing	Lonnie Zeh

Duet, Recitativo and Aria from *Cosi Fan Tutti* — Wolfgang Amadeus Mozart (1756-1791)

Firodiligi	Debra Lund
Dorabella	Jennifer Rowley
Despina	Mary Beth Wagstaff*, Amy M. Trent+

Trio, Three Ladies from *Magic Flute* — Wolfgang Amadeus Mozart

First Lady	Kristi Toone
Second Lady	Michelle Crosby
Third Lady	Kaaren Safsten
The Prince (Johnny)	Ken Merritt

Monica's Aria from *The Medium*	Gian-Carlo Menotti (1911-)
Monica	Michelle Croft (Dec. 9, 10) Fauneil Gleason (Dec. 11)
Johnny	Ken Merritt
Trio and Finale from *Gianni Schicchi*	Giacoma Puccini
Zita	Marci MacKay
Ciesca	Judy Eggleston
Nella	Janilyn Patch
Gianni (Johnny)	You Guessed It! *The Cad*
Finale	Everyone

Opera Sketches Personnel

Director:	Rosemary Mathews
Assistant Director:	Marci MacKay
Properties:	Mary Beth Wagstaff
Costumes:	Janilyn Patch
Publicity:	Meghan Dover, Ken Merritt
Pianists:	April Ault, Erika Baldwin
Lights:	Mark Ohran
Stage Manager:	Xann-Shapella Smith

*** December 9, 11**
+ December 10

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, December 9, 1991 - 5:00 p.m.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clyn Barrus, *conductor*

Program

Variations on a Theme by Haydn, Op. 56a — Johannes Brahms

Italian Serenade for Small Orchestra — Hugo Wolf

Joel Belgique, *viola soloist*

Mother Goose Suite (Five Pieces for Children) — Maurice Ravel

Dance of Sleeping Beauty
Tom Thumb
Princess in the Pagoda of the Empress
Beauty and the Beast
The Fairy Garden

The Moldau — Frederich Smetana

The Two Sources of the Moldau
Hunt in the Forest
Peasant Wedding
Moonlight; Dance fo the Nymphs
The Rapids of St. John
The broad and mighty Moldau

Chamber Orchestra Personnel
Clyn Barrus, *conductor*

First Violins
Paul Abegg
Judy Fletcher
Kirstan Harris
Amy Jacob
Annette Tenney
Martha Thompson
Rosalie Keddington
Christopher Baker

Second Violins
Melinda Probst
Anna Affleck
Jacquelyn Coleman
Susanna Wrathall
Karine Stone
Emily Wilson
Karen Blalock

Violas
Joel Belgique
Nancy Call
Natalie Burton
Alisa Probst
Mary Kate Wagner
Emily Barrett

Cello
Jim Hardy
Monika Rosborough
Kristi Toone
Doug Ball
Lisa Rhodes
Maralyn Smart

String Bass
Darrin Howell
Gregory Peterson

Flute
Vivian Harmer
Rebecca McMullin

Oboe
Carrie Streeter
Kristine Spencer

Clarinet
Berkley Price
Madeline Lebaron

Bassoon
Chris Smith
Michael Dalby

Horn
Heidi Treffethen
Vincent Bates
Tim Tsukamoto
Marcel Pusey

Trumpet
Cliff Oram
Richard Bateman

Timpani & Percussion
Mark Wolfersberger

Harp
Julie Gaisford

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 10, 1991 - 7:30 p.m.
Madsen Recital Hall

BLUEGRASS & FOLK ENSEMBLE

Program

Big John McNeal

I Don't Love Nobody

Shady Grove

Daybreak in Dixie
Featuring two Mandolins
Dana Clark and Joey Jensen

Clarinet Polka

Other Side of Love
Original song by Chuck Baker

Black Mountain Rag

Long Journey Home

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 11, 1991 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Program

Two Pieces for Clarinet and Piano — Hugh Shrapnel
Sonia Hirst, *clarinet*
David Long, *piano*

Strategy of Looms — Michael Hicks (1956-)
Cybèle Stevenson, Judy Fletcher, *violins*
Joël Belgique, *viola* and Jim Hardy, *cello*

Microsuite — William Pottebaum (1930-)
II.
I.
Cindy Child, *clarinet*

Silence Reigning — Stephen Jones (1960-)
electronic tape

Funded Through Ohio Arts Council
Individual Artist Fellowship Program

Story (from Living Room Music) — John Cage (1912-)
Thomas Herlin, Michael Hicks,
Steven Johnson, Steven Ricks, *vocalists*

Vertical Thoughts I — Morton Feldman (1926-1987)
Heather Larsen, Rafael Olvera Garcia, *pianos*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 11, 1991 - 7:30 p.m. deJong Concert Hall

UNIVERSITY CHILDREN'S CHOIR
Kathy Parker Sorensen, *conductor*

&

THE UNIVERSITY CHORALE
Susan Wharton Conkling, *conductor*

I

Let Us Walk In The White Snow

Velvet Shoes (America, 1960) — Randall Thompson (1899-1984)

Water Under Snow is Weary (Finland, 1984) — Harri Wessman (1949-)

Julie Gaisford, *harp*
Kathy Sorensen, *flute*

A Carol Sequence

Salvator Mundi, Op. 89 — William Mathias (1934-)

1. Make we Merry (Anon. early 17th century)
2. Mirabile Mysterium (James Ryman, 15th century)
3. Be We Merry in this Feast (James Ryman, 15th century [adapted])
4. Lullay (Anon., 15th century)
5. Susanni (Anon., 15th century)
6. Christe, Redemptor Omnium (Anon., 16th century)
7. Welcome, Yule (Anon., 15th century)

Yvonne Egbert and Peggy Lambert, *piano*
Mikel Poulsen, *percussion*

Composer's Note
The poems are very varied in mood even though all are concerned with the Nativity. Numbers 1 and 7 are overtly secular emphasizing the beginnings of the Carol as a dance form; numbers 3 and 5 do likewise, but to words of a more clearly religious import; numbers 2, 4 and 6 are different in reflecting the essential mystery of the Incarnation. Sacred and Secular combine overall in a joyful celebration of Christmas.

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UNIVERSITY CHILDREN'S CHOIR
Kathy Parker Sorensen, *director*

II

Folk Songs and Spirituals

Ching-a-ring Chaw — adapted by Aaron Copeland (1900 -1990)

David Whipple, *piano*

Afton Water — arr. Paul Sjolund

Tracy Burton, *piano*
Kristine Parker, *flute*

The Heavenly Aeroplane — John Rutter (1945-)

Terri Rusk, *piano*
Nathan Jensen, *bass*
The Women of the Chorale

Down in the Valley — arr. George Mead

Heather Holt, *piano*
The Men of the Chorale

Witness — arr. Jack Halloran

III

The Coming of the Savior

Of the Father's Love Begotten — 13th century plainsong arr. Paul Wohlgemuth

There Shall a Star from Jacob from *"Christus"* — Felix Mendelssohn arr. P. Christiansen

Ronnie Grauman, *organ*

Tomorrow Shall Be My Dancing Day — John Gardner (1917-)

Becky Ridge, *piano*
Mark Johnson and Kim Stambaugh, *percussion*

Joy to the World — George Frederic Handel arr. J. Rutter

Andrea Billings and Matthew Cornish, *piano*

Before the Marvel of this Night — Carl Schalk

Ronnie Grauman, *organ*

THE UNIVERSITY CHORALE
Susan Wharton Conkling, ***conductor***

UNIVERSITY CHILDREN'S CHOIR
Kathy Parker Sorensen, *director*
Assisted by Peggy Lambert

Treble I
Shannon Abegglen
Amber Arbon
Anne Barrett
Elisabeth Beier
Suzanne Bethers
Becky Bolick
Tara Burch
Mary Ann Cameron
Mae Funk
Blaine Hunsaker
Bentley Murdock
Sadie Perkins
Sarah Rammell
Leah Rogers
Andrew Rudolph
Tina Shelley
Duncan Shumway
Julie Shumway
Cara Simister
Jantzen Walker
April Whitlark
Brett Wilson
Kyle Wilson
Natalie Woodward

Treble II
Amara Anderson
Frances Anderson
Rachael Anderson
Heather Conover
Spencer Conover
Kathryn Cowles
Rebecca Cranney
Mary Donaldson
Ruth Donaldson
Sarah Garrett
Cameron Hartley
Brittany Henrie
Johanna Litster
Rachel Litster
Alex McLaughlin
Olivia Poulsen
Ambria Powell
LeAnn Robinson
Jacob Rogers
Micah Unice
Elisa Unice
Andrea Whitby

Treble III
Brianne Arnold
Jessica Arnold
Michelle Bunnell
Necia Bunnell
Leah Buonforte
Danae Cann
Kyle Cannon
Ashley Davies
Tristan Davies
Carrie Gruwell
Richard Hawkins
Jonathan Hemmert
Jodi Heslington
Melissa Homer
Stephanie Norris
Becky Penrod
Holly Peterson
Steve Shallenberger
Kirsten Shumway
David Steed
Jon Steed
Stefanie Walker
Melanie Wells
Erin Williamson

Eda Ashby, *vocal coach*
Saundra Harris, *graduate assistant*
Peggy Cann, Marilyn Simister, *personnel coordinators*
Marsha Shumway, Pamela Hartley, Nona Steed, *costume coordinators*

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NUTCRACKER

Utah Regional Ballet

Jacqueline P. Colladay
Artistic Director

Clyn Barnes
Conductor

December 19th - 20th

7:30 pm

December 21st

2:00 pm & 7:30 pm

December 23rd

2:00 pm & 5 pm

ALL SEATS RESERVED

De Jong Concert Hall
BRIGHAM YOUNG UNIVERSITY

Sponsored by:
Brigham Young University Community

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, January 6, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Emily Barrett
viola

Student of David Dalton

Assisted by Christie Peery, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Sonata No. 6 in A Major Adagio Allegro	Luigi Boccherini (1743-1805)
Andante e Rondo Ungarese, Op. 35 Andante Allegretto Ungarese	Carl Maria von Weber (1786-1826)
Romance for Viola and Piano, Op. Posth.	Ralph Vaughan Williams (1872-1958)
Ao pé da fogueira, Preludio XV	Francisco Magalhaesdo Valle--Heifetz
Élégie for Viola unaccompanied	Igor Stravinsky (1882-1971)
Concerto for Viola Fast, with lusty verve and gusto	Morton Gould (1913-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 9, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Walter Birkedahl
bass

Dian Drinkall-Baker, *piano*

Wher'ere You Walk, from *Semele*	George Frideric Handel (1685-1759)
Sonata in A Major Adagio Allegro	Luigi Boccherini (1743-1828)
Sonata in D Major, D. 384 Allegro Molto Andante Allegro vivace	Franz Schubert (1797-1828)
Arioso and Etude	Halsey Stevens (1908-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 10, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Christian Smith
bassoon

Student of Glenn R. Williams

Assisted by
Patricia Smith, *piano*
Vivian Harmer Ellsworth, *flute*
Joël Belgique, *viola*

In partial fulfillment of the requirements
for the degree Master of Music

Sonata in F Minor — Georg Philip Telemann (1681-1767)
- Andante cantabile
- Allegro
- Andante
- Vivace

Sonata in G, op. 168 — Camille Saint-Saëns (1835-1921)
- Allegretto moderato
- Allegro scherzando
- Adagio
- Allegretto moderato

Intermission

Sarabande et Cortège — Henri Dutilleux (1916-)

Trio for Flute, Viola and Bassoon — Malcolm Arnold (1921-)
- Allegro ma non troppo
- Andante con moto
- Allegro commodo

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BYU PERFORMING ARTS SERIES

PRESENTS

san francisco
OPERA CENTER'S
PRODUCTION OF

Verdi's

LA TRAVIATA

Performed in English

WESTERN OPERA THEATER
1991-1992 NATIONAL TOUR

Saturday, January 11,1992
7:30 p.m. • de Jong Concert Hall

25TH ANNIVERSARY TOUR

Photo: © Lisa Kohler

La Traviata

Opera in three acts by Giuseppe Verdi
Libretto by Francisco Maria Piave
based on the novel **La Dame aux Camélias**
by Alexander Dumas, fils
English translation by Ruth and Thomas Martin
used by special arrangement with G. Schirmer, Inc.
Orchestration by William Vendice

Music Director/Conductor
William Vendice

Conductor (Nov. 13-26)
Kathryn Cathcart

Stage Director
Linda Brovsky

Scenic Designer
Barbara Mesney

Lighting Designer
Ann Archbold

Costume Coordinator
Walter Mahoney

Wig/Makeup Coordinator
Paul Alba

Production Manager
Robert J. Gwinn II

Wardrobe Supervisor
Barbara Bandy

Wig/Makeup Supervisor
Linda Nye

Assistant Conductor/Coach Accompanist
Patrick Francis Chestnut

Coach Accompanist
Kathleen Kelly

Master Electrician
Jay Chew

Master Carpenter
Brad Martinez

Stage Manager
Mark Streshinsky

Production Assistant/Props
Patrick M. Musni

Production Assistant/Electrician
Jeffrey Sammon

Production Assistant/Carpenter
Fred Wielandt

Production Assistant/Props/Electric
Jacques Hartley

Tour Manager
William Bowles

Orchestra Manager
Kent Reed

CAST OF CHARACTERS

VIOLETTA VALERY	Man-Hua Gao
ALFREDO GERMONT	William Burden
GIORGIO GERMONT	Todd Thomas
ANNINA	Madeleine Gray
FLORA BERVOIS	Devonne Douglas
GASTONE	Robert Breault
BARON DOUPHOL	Magnus Baldvinsson
DOCTOR GRENVIL	Micah Graber
MARQUIS D'OBIGNY	Timothy Tucker
GIUSEPPE	Stephen Guggenheir
MESSENGER	Philip Cutlip
CHORUS	Diane Alexander
	Jill Blalock
	Jennifer D. Jones
	Euro Nava
	Zheng Zhou

TIME AND PLACE

ACT I	Violetta's home in Paris; Spring
	Intermission
ACT II, Scene 1	A country house near Paris;
ACT II, Scene 2	3 months later Flora Bervois' house, that evening
	Intermission
ACT III	Violetta's home in Paris; Winter

The use of cameras or any kind of recording equipment at this performance is prohibited.

Portions of this tour booked by

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san francisco
OPERA
CENTER

WESTERN OPERA THEATER

1991-92 NATIONAL TOUR
ARTIST BIOGRAPHIES

DIANE ALEXANDER, soprano, received the Il Cenacolo Award at the 1991 Merola Opera Program Grand Finals. A native and resident of Rhode Island, Miss Alexander also participated in Merola in 1986, when she sang the role of Despina in **Così fan tutte**. In 1989 she covered the title role in San Francisco Opera's acclaimed production of **Lulu**, and in 1990 she was a national winner in the Bel Canto Opera Foundation competition, which awarded her six weeks of study in Siena, Italy. Miss Alexander performs frequently as a soloist throughout New England.

MAGNUS BALDVINSSON, bass, studied music in his native Iceland before coming to Indiana University to earn his master of music degree. While there, he sang Don Basilio in **The Barber of Seville**, Prince Gremin in **Eugene Onegin**, Pluto in **Orfeo**, Bluebeard in **Bluebeard's Castle**, and Osmin in **The Abduction from the Seraglio**. During the 1991 Merola Opera Program Mr. Baldvinsson portrayed Kecal in **The Bartered Bride**, and was awarded the Florence Bruce Award at the Grand Finals.

JILL BLALOCK, a soprano from Lubbock, Texas, portrayed Lucia in last year's WOT tour of **Lucia di Lammermoor**. Miss Blalock was a participant in the 1990 Merola Opera Program, and was chosen to represent them in a tour of the South Pacific. Miss Blalock's roles include Gretel in **Hansel and Gretel**, Lauretta in **Gianni Schicchi**, Despina in **Così fan tutte**, and Pamina in **The Magic Flute**. In 1990 Miss Blalock toured Japan as Tuptim in **The King and I** with Stacy Keach.

ROBERT BREAULT, tenor, portrayed both Arturo and Normanno in last year's WOT tour of **Lucia di Lammermoor**. A native of Marinette, Wisconsin, Mr. Breault sang the role of Vasek in the 1991 Merola Opera Program's production of **The Bartered Bride**. In addition to performing with Toledo Opera, Michigan Opera Theater, and Atlanta Opera, Mr. Breault has performed as an oratorio soloist with symphony orchestras throughout the Midwest. He recently completed his doctorate from the University of Michigan. Mr. Breault records with the Musical Heritage label.

WILLIAM BURDEN, tenor, received his master of music degree in voice from Indiana University. He has performed the roles of Candide, Tamino, Ferrando, Rinuccio, Nemorino, Count Almaviva, Belmonte, and Don Ottavio at companies which include Tacoma Opera, Skylight Opera Theater, and Madison Opera, and has also performed for two summers with Santa Fe Opera as a member of their Apprentice Artist Program. While participating in the 1991 Merola Opera Program Mr. Burden sang Jenik in **The Bartered Bride**. Mr. Burden is from Sanibel, Florida.

PHILIP CUTLIP, baritone, recently performed as an apprentice artist with Santa Fe Opera. Other engagements include singing Jabez Stone in **The Devil and Daniel Webster**, Dr. Malatesta in **Don Pasquale**, and the Counsel in **Trial by Jury**, each with the Bronx Opera Company. Mr. Cutlip has performed the title role in **Le nozze di Figaro** twice, first with the Eastman School of Music, then with the Banff Festival of the Arts. He is a native of Ellensburg, Washington.

DEVONNE DOUGLAS, soprano, is from Albuquerque, New Mexico, where she studied at the University of New Mexico with Marilyn Tyler. While attending UNM, Miss Douglas performed Micaela in **Carmen**, and Fiordiligi in **Così fan tutte**. She has also performed with Opera Southwest in Albuquerque as Mercedes in **Carmen**. Miss Douglas has received awards in numerous vocal competitions. During the 1991 Merola Opera Program she performed the leading role of Marenka in **The Bartered Bride**, as well as singing Flora in **La Traviata**.

MAN-HUA GAO, soprano, was born in Tianjin, China, and studied under Zhou Xiao-Yen at the Shanghai Conservatory. She has toured extensively throughout Canada, Japan, Thailand, Singapore, and Hong Kong, as well as touring the United States with Western Opera Theater in the title role of **Lucia di Lammermoor**. Miss Gao participated in the Merola Opera Program in 1990 and 1991, and was awarded the grand prize, the prestigious Schwabacher Family Award, at the 1991 Merola Opera Program Grand Finals.

MADELEINE GRAY, mezzo-soprano, was born in New York but has divided most of her life between Los Angeles and Great Britain. She was educated at Cambridge University and the Royal Northern College of Music, where she recently received her Professional Performer's diploma. In addition to her operatic roles, she is a frequent concert artist throughout Britain's northwest, and has also performed at the Banff Center for the Arts and the Tanglewood Music Center.

STEPHEN GUGGENHEIM, tenor, is a native of Saratoga, California, and is well-known to Bay Area audiences for his numerous performances with Opera San Jose, as well as for his work as Cantor for Temple Emanu-El in San Jose. In addition to his many leading roles with Opera San Jose, he has also appeared with Marin Opera, Pocket Opera, West Bay Opera, and Berkeley Opera. Mr. Guggenheim recently toured Guam and Japan as Don Jose in the San Francisco Opera Center's production of **Carmen**, and participated in the 1991 Merola Opera Program, singing Alfredo in **La Traviata**.

JENNIFER D. JONES, a soprano from Youngstown, Ohio, has studied at Cincinnati's College-Conservatory of Music and the Curtis Institute of Music. She was in the Greater Miami Opera's Young Artist Program for two seasons, and in 1991 won the grand prize in the Young Patronesses of the Opera Competition. Miss Jones participated in the Merola Opera Program in 1990, when she sang Alice Ford in **The Merry Wives of Windsor**, and 1991, when she sang Violetta in **La Traviata**.

EURO NAVA, tenor, received his undergraduate degree at the Arts Faculty, Central University of Venezuela, in his native Caracas. He undertook his graduate work at the Academy of Vocal Arts in Philadelphia, where his performances included Count Almaviva, Belmonte, Alfred, and Tamino. Mr. Nava sang Podestá in the San Francisco Opera Center's Showcase production of Mozart's **La finta giardiniera**, and participated in the 1991 Merola Opera Program, where he sang Alfredo in **La Traviata**.

EARLE PATRIARCO, a baritone from Whittier, California, earned his bachelor of music from Biola University and his master of music from the University of Southern California. He recently returned from a successful tour of Europe, singing concerts in Munich and Vienna, and won grand prize in the Glory of Mozart competition in Toronto. He recorded Figaro's aria for the recent film **Oscar**, and participated in the 1991 Merola Opera Program, singing the role of Germont in **La Traviata**.

TODD THOMAS, a baritone from Philadelphia, has more than 30 roles to his credit. He received his academic training at the Oberlin Conservatory of Music, and continued to study at the Academy of Vocal Arts. He has appeared with Houston Grand Opera, Pennsylvania Opera Theater, Pittsburgh Opera Theater, and the Opera Company of Philadelphia, as well as with leading music festivals in Europe. He recently received the William Mattheus Sullivan Foundation Award.

TIMOTHY TUCKER, bass-baritone from Denton, Texas, received his bachelor of music from the University of North Texas, where he is currently pursuing his master of music degree. While there he has performed in **Gianni Schicchi, Orpheus in the Underworld, The Nightingale, The Magic Flute, The Rape of Lucretia, The Abduction from the Seraglio**, and **The Queen of Spades**, as well as performing with Amarillo Opera as Count Almaviva. He performed last summer as a member of Santa Fe Opera's Apprentice Program.

ZHENG ZHOU, baritone, received his bachelor of music from Shanghai Conservatory of Music, and his master of music degree in voice from the University of Illinois. He has performed with the Opera Theatre of Shanghai, Opera Theatre of St. Louis, Boston Symphony Orchestra, and Illinois Opera Theatre, and performed Enrico in **Lucia di Lammermoor** during WOT's 1990-91 national tour. He returned to Merola this year to perform Germont in **La Traviata**. Mr. Zhou was recently awarded the grand prize in the Mae M. Whitaker International Voice Competition.

Conductor **WILLIAM VENDICE** is currently Music Director of the Opera/Music Theater Institute of New Jersey. He made his Metropolitan Opera debut in 1983 conducting **Il Barbiere di Siviglia**, and has since conducted several other productions, as well as the finals of the Metroplitan Opera National Council Auditions. His European credits include a new production of **Porgy and Bess** at West Berlin's Theater des Westens. A native of the San Francisco area, he has worked with numerous companies, including Houston Grand Opera, Boston Opera, Santa Fe Opera, and Geneva Opera. As a pianist, he has appeared in recital with many prominent artists, including Renata Scotto, Nicolai Gedda, Kathleen Battle, Catherine Malfitano, and Wilhelmenia Fernandez, and has coached the Metropolitan National Council Auditions winners since 1977. He judges Met auditions throughout the United States, and is well known to radio audiences through his regular appearances on the Texaco Metropolitan Opera broadcast intermission features.

Stage Director **LINDA BROVSKY**'s repertoire ranges from well-known classics to a mix of rarely performed works and premieres. She has directed **Madame Butterfly, La Bohème, Don Pasquale, Il Trovatore, Daughter of the Regiment, Carmen, Love, Death and High Notes** (for which she also wrote the libretto), **La Traviata, The Student Prince, L'Amico Fritz, L'Ormindo, Postcard from Morocco, Manon, The Abduction from the Seraglio, Eugene Onegin, The Rake's Progress, The Magic Flute**, and **Lucia di Lammermoor**. Her work has taken her all around the country: New York City Opera, Tulsa Opera, Palm Beach Opera, Florentine Opera, Knoxville Opera, Hawaii Opera Theater, Virginia Opera, Seattle Opera, Opera Theatre of St. Louis, Opera Grand Rapids, Chicago Opera Theater, Wolf Trap Opera, Boston Concert Opera, Sarasota Opera, Manhattan School of Music, and Central City Opera.

Conductor **KATHRYN CATHCART** is currently Director of Musical Studies for the San Francisco Opera Center and the Music Director of the Merola Opera Program. A native of Minnesota, holding degrees from St. Olaf College and Northwestern University, she has studied with Boris Goldovsky and Sir John Pritchard. She served as conductor and coach for the Cologne Opera, musical director of the Offenbach Theater, and as musical director of the Cologne Opera Studio. In 1981 Ms. Cathcart returned to the United States to work with San Francisco Opera as conductor/coach. in 1982 she led the inaugural production of the San Francisco Opera Center Showcase Series, conducting the first complete performances of Scarlatti's **Il Trionfo dell'Onore** since the work's premiere in 1718. In 1983 she became the first woman to conduct in San Francisco Opera's fall season, leading performances of **La Traviata**. She founded and was artistic director and conductor of the San Francisco Concert Opera and is music director of the San Francisco Conservatory of Music Opera Theater/Workshop.

Scenic Designer **BARBARA MESNEY** designed the 1989 Opera Center Showcase production of Handel's **Giustino**, which was an American premiere. She is currently designing **Slow Dance on the Killing Ground** for the Greenwich Theatre in Great Britain, as well as **Le nozze di Figaro** for Minnesota Opera Theater. Her film credits include **Class Action** starring Gene Hackman and **Basic Instinct** with Michael Douglas. She recently designed **The Golden Eye Awards**, a television extravaganza, for Belgian television. Miss Mesney has designed for a wide variety of theaters in the San Francisco Bay Area, including the American Conservatory Theater, San Jose Repertory Theater, the Magic Theater, and the Eureka Theater. She is the recipient of two Los Angeles Dramalogue Awards and three Bay Area Theatre Critics Circle Awards.

Lighting Designer **ANN M. ARCHBOLD** is a Los Angeles-based designer whose work includes designs for industrial trade shows, opera, theater, concerts, mixed-media events, and dance. Her credits include the Bolshoi and Moisyev Ballet in Los Angeles, and the national tour of **Oba Oba**. She designed the lighting for WOT's 1990-91 national tour of **Lucia di Lammermoor**.

Production Manager **ROBERT J. GWINN II** returns for his eighth season with Western Opera Theater. Mr. Gwinn has toured with the Company's productions of **Lucia di Lammermoor, Carmen, Madame Butterfly, Don Pasquale, La Bohème** (which was also presented in the People's Republic of China), **Don Giovanni**, and **La Cenerentola**. He has also worked on several San Francisco Opera Center Showcase productions: **La finta giardiniera, The Ghost Sonata, Giustino, Rodelinda, The Love of Don Perlimplin, Hin und Zuruck, The Long Christmas Dinner, The Turk in Italy, Le Plumet du Colonel, Three Sisters Who Are Not Sisters**, and **Rosina**. Mr. Gwinn has worked with La Jolla Playhouse, the Merola Opera Program, and the Heritage Repertory Company.

Wig/Makeup Supervisor **LINDA NYE** trained at Richard Stead Enterprises in her native San Francisco. She has worked at Houston Grand Opera, Santa Fe Opera, Greater Miami Opera, Chautauqua, the Alley Theatre, and has returned for her second tour with Western Opera Theater.

Wardrobe Supervisor **BARBARA BANDY** worked on last year's WOT tour of **Lucia di Lammermoor**, and returned to the Opera Center this year to supervise wardrobe for **La finta giardiniera, The Bartered Bride**, and **La Traviata.** Miss Bandy received her degree in theatre and costume design from UC San Diego. In addition to freelance costume design, she has worked for La Jolla Playhouse, Berkeley Repertory Theater, and San Diego Repertory Theater.

Tour Manager **WILLIAM BOWLES** comes to Western Opera Theater from Eugene, Oregon, where he had worked extensively with Eugene Opera, Eugene Symphony and Eugene Ballet. He has stage managed and coordinated all aspects of mainstage productions as well as tours. Mr. Bowles is also a professional percussionist, having received his degree in music performance from the University of Oregon at Eugene.

BYU PERFORMING ARTS SERIES

UTAH SYMPHONY
CHAMBER ORCHESTRA

JOSEPH SILVERSTEIN, CONDUCTOR
ROBERTA ZALKIND, VIOLA

Friday, January 17, 1992
7:30 p.m. • de Jong Concert Hall

Maestro Joseph Silverstein will conduct the Chamber Orchestra of the Utah Symphony and play solo violin in a performance of Antonio Vivaldi's timeless classic, *The Four Seasons.* The work is the first four concertos of Vivaldi's *Il cimento dell'armonia e dell' invetione* 0p. 8, a set of twelve concertos for solo violin, strings, and continuo. Each of the four is preceeded by a sonnet describing a season. Completing the program will be a performance of *Der Schwandreher*, Hindemith's third viola concerto, written in 1935. The guest artist for the performance will be Utah Symphony Orchestra violist Roberta Zalkind. The work is based on folksongs that have been developed and decorated with preludes and fantasias.

Tickets are $8.00 students/faculty/senior citizens, and $10.00 general public. Tickets are available at the Music Ticket Office, HFAC, 378-7444.

La Traviata

SYNOPSIS

ACT I: Violetta Valery, a courtesan and mistress of the wealthy Baron Douphol, is entertaining her friends. One friend, Gastone, introduces a young man who has long admired her from afar. He is Alfredo Germont. When Violetta has a fainting spell and is unable to accompany her guests into the ballroom, Alfredo remains behind to declare his love for her. When the guests depart, Violetta wonders if this can be true love that has come to her, but quickly dismisses the idea as folly.

ACT II/Scene 1: In a country house near Paris, Alfredo and Violetta are living happily together. Alfredo discovers that Violetta has been selling her possessions to pay expenses, and he goes off to Paris to get money. In his absence, his father arrives and pleads with Violetta to give up his son for the sake of Alfredo's career and for his sister, whose marriage to a man of good family is endangered by the scandal. Violetta consents. After a passionate scene with Alfredo, she goes, leaving behind a letter which says she is returning to her old way of life..

ACT II/Scene 2: Alfredo follows Violetta to the house of Flora Bervois where she has been invited to a masquerade. Loyally, Violetta pretends that she has left Alfredo of her own accord, and is in love with Baron Douphol. Alfredo gambles wildly at cards with the Baron, and wins heavily. Calling the guests to witness, he throws the money at Violetta "in payment", as his father enters and gravely rebukes him.

ACT III: Some months later. Violetta lies dying of consumption. Listening to the sounds of carnival in the street, she reads a letter from the elder Germont, who tells her that, after a duel with the Baron, Alfredo has gone abroad. However, having learned the truth about Violetta's sacrifice, Alfredo will soon return to beg her forgiveness. Alfredo suddenly arrives and there is an ecstatic reunion of the lovers, who decide to go away together far from Paris. Violetta collapses, exhausted, and the Doctor is sent for as the elder Germont arrives. He has come to take her to his heart as his daughter, but it is too late, and Violetta dies.

san francisco
OPERA CENTER

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WESTERN OPERA THEATER (WOT) is the veteran company among contemporary opera touring groups. Founded by Kurt Herbert Adler with one of the first grants given by the new National Endowment for the Arts, WOT is now celebrating its 25th year of service to presenters all over the continental United States, from small rural towns to major metropolitan areas. Western Opera Theater was the first American opera company to tour Alaska and Hawaii and, in 1987, the People's Republic of China. That visit was the subject of an award-winning documentary, "Scaling the Wall". Western Opera Theater is renowned as the proving ground of the best young American opera singers selected by the San Francisco Opera Center and destined for the stage of the San Francisco Opera. Western Opera Theater-goers have enjoyed performances by America's finest operatic talents en route to international careers.

Major funding for the Western Opera Theater 1991-92 National Tour has been provided by

THE JAMES IRVINE FOUNDATION

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The **SAN FRANCISCO OPERA CENTER** receives major support from Mr. & Mrs. Kimball Allen, J.H. Baxter & Co., Brantman Foundation, California Arts Council, Chevron, U.S.A., Continental Air Micronesia, Mr. & Mrs. Warren J. Coughlin, Mr. & Mrs. Peter W. Davis, Samira B. DeLancie, Delta Air Lines, The Driscoll Trust, The Eldorado Foundation, The Lennart Erickson Foundation, The Fleishhacker Foundation, The Ann & Gordon Getty Foundation, The Richard & Rhoda Goldman Fund, The William Randolph Hearst Foundation, Hilton Hotels International, InterPacific Group, Inc., The James Irvine Foundation, Japan Airlines, Mr. & Mrs. Gorham Knowles, The Liberace Foundation for the Performing & Creative Arts, Lufthansa Airlines, Marriott Hotels, Marsh & McLennan, Inc., the Board of the Merola Opera Program, The G.H.C. Meyer Family Foundation, The Sadie Meyer & Louis Cohn Foundation, The National Endowment for the Arts, Mr. & Mrs. George Otto, The Pacific Telesis Foundation, Mr. & Mrs. Evert B. Person, Mr. & Mrs. Michael E. Rolland, San Francisco Grants for the Arts, the San Francisco Opera Guild, James Schwabacher, Shaklee Corporation, Mr. & Mrs. Paul Slawson, Jacqueline Smith, Claudia Stoop, The Western States Arts Federation, and The Wilsey Foundation.

- Western Opera Theater is the recipient of deeply appreciated grants from the National Endowment for the Arts; the California Arts Council, and the San Francisco Grants for the Arts.
- Delta Air Lines, Official Airline of San Francisco Opera
- *Kawai* is the official piano of the San Francisco Opera Center
- Rehearsal pianos are provided and serviced by Russell Kassman, Purveyor of Fine Pianos, San Francisco
- Western Opera Theater wishes to extend special recognition to the American Federation of Musicians, the American Guild of Musical Artists, and the International Alliance of Theatrical Stage Employees for their invaluable participation in the 1991-92 National Tour.
- Western Opera Theater has been selected for inclusion in the California Arts Councils' 1991-92 Touring Program and Western States Arts Federation's 1991-92 Performing Arts Touring Program.
- Secor Group, Burbank, CA, for assistance with lighting equipment.

SAN FRANCISCO OPERA CENTER

The **San Francisco Opera Center** operates under the auspices of the internationally renowned **San Francisco Opera** and General Director Lotfi Mansouri. **San Francisco Opera** features the world's major operatic talents in annual fall and summer seasons. The Center was created in 1982 to coordinate the Company's numerous affiliate programs, which provide a continuing sequence of performance and career development opportunities to the best young professional singers.

Merola Opera Program (1957)
Western Opera Theater (1967)
Brown Bag Opera (1974)
Adler Fellowship Program (1982)
National Auditions Program (1982)
Showcase Series (1982)
Schwabacher Debut Recitals (1982)
Opera Center Singers (1983)
Technical Apprentice Program (1985)
Merola Advanced Training Program (1985)
Pacific Rim Cultural Exchange Program (1987)
Pacific Voices (1992)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 16, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Melissa Lynne Brady Patterson
soprano

Student of Arden Hopkin

Assisted by Robert Nakea, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I. Five Spiritual Songs (*Geistliche Leider*) — Johann Sebastian Bach
arr. Benjamin Britten

1. Gedenke doch, mein Geist, zurucke
2. Kommt, Seelen, dieser Tag
3. Liebster Herr Jesu
4. Komm, susser Tod
5. Bist du bei mir

II. From the *Sei Romanze* of 1845 — Guiseppe Verdi
(1813-1901)

1. Il tramonto
2. La zingara
3. Ad una stella
4. Lo spazzacamino

III.

La chanson de l'alouette	Edouard Lalo (1823-1892)
L'esclave	
Le bonheur est chose legere	Camille Saint-Saëns (1835-1921)
Aimons-nous	

IV. I Hate Music! — Leonard Bernstein (1918-1990)

I. My mother says
II. Jupiter has seven moons
III. I hate music!
IV. A big Indian
V. I just found out today

V.

Naughty Marietta, from *Naughty Marietta*	Victor Herbert (1859-1924)
Art is Calling for Me, from *The Enchantress*	Victor Herbert

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Tonight's Program

Joseph Silverstein, Music Director

Joseph Silverstein, Conductor and Violin
Roberta Zalkind, Viola
Chamber Series
Friday, January 17, 1992 — 7:30 p.m.
deJong Concert Hall
Saturday, January 18, 1992 — 8:00 p.m.
Symphony Hall

Shulman . . . . . Theme and Variations for Viola and Orchestra

Roberta Zalkind, *Viola*

Hummel . . . . . Fantasy for Viola, Two Clarinets and Strings

Roberta Zalkind, *Viola*

Intermission

Vivaldi . . . . . *The Four Seasons* for Violin and Orchestra, Op. 8, No.s 1-4

I. Spring, Concerto in E Major
II. Summer, Concerto in G minor
III. Autumn, Concerto in F Major
IV. Winter, Concerto in F minor

Joseph Silverstein, *Violin*
Gene Pack, *Narrator*

Utah Symphony Broadcasts

Saturday's Performance:
KBYU-FM "Classical 89" — Saturday, 8 p.m.
KUER 90 FM — Sunday, 1 p.m.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, and the Salt Lake City Arts Council.

The Utah Symphony has recordings available from London/Decca, Pro Arte, Angel, Columbia, Vanguard, Vox, RCA and Varese-Sarabande.

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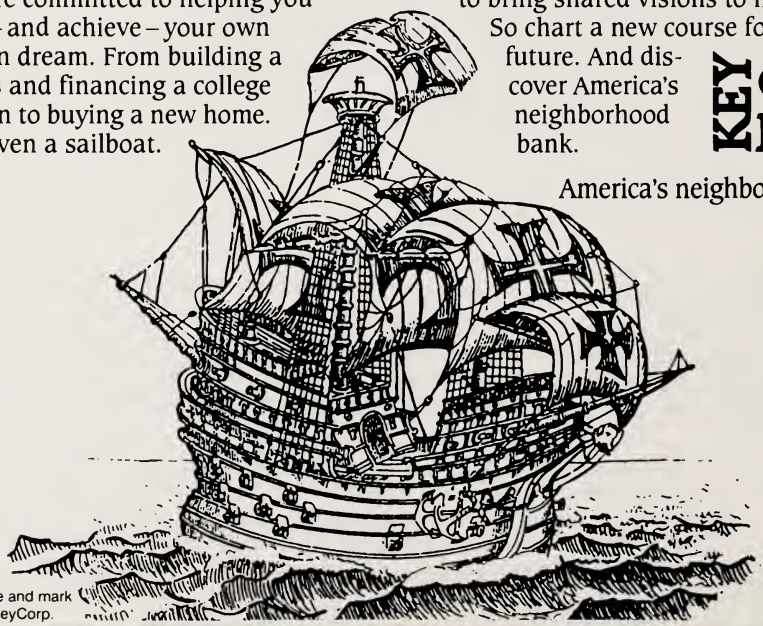

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 21, 1991 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Shannon Petty Fry
soprano

Student of Arden Hopkin

Assisted by James Margetts, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

Stizzoso, mio stizzoso (La Serva Padrona)	Giovanni Battista Pergolesi (1714-1736)
Il mio ben quando verra (Nina Pazza per Amore)	Giovanni Paisiello (1741-1816)
Se son vendicata (Il Matrimonio Segreto)	Domenico Cimarosa (1749-1801)

II

Jasminenstrauch, op. 27, no. 4 Die Lotusblume, op. 25, no. 7 Schneeglöckchen, op. 79, no. 27	Robert Schumann (1810-1856)
Altdeutches Frühlingslieder, op. 86, no. 6 Frühlingslied, op. 47, no. 3	Felix Mendelssohn (1809-1847)

III

Si mes vers avient des ailes	Reynaldo Hahn (1874-1947)
Le colibri	Ernest Chausson (1855-1899)
L'attente	Camille Saint-Saëns (1835-1921)

IV

Three Songs of Spain Ay que trabajo El rio despierta por un ventanal	Carlos Surinach (b. 1915)

V

Vilia, from *The Merry Widow*	Franz Lehar (1870-1948)
Italian Street Song, from *Naughty Marietta*	Victor Herbert (1859-1924)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 21, 1992 - 7:30 p.m.
deJong Concert Hall

Faculty Artist Recital Series

presents

AMERICAN PIANO QUARTET

Jeffrey Shumway
Del Parkinson
Paul Pollei
Mack Wilberg

Program

Two Virtuoso Transcriptions From Franz Liszt

Grand Galop Chromatique	arr. by Maylath
Rakozcky March	arr. by Horn

Three Arrangements by Percy Grainger

Fugue in A Minor	Johann Sebastian Bach
Harvest Hymn	Traditional Tune
Country Gardens	Folk Song

Two Works Written for the American Piano Quartet

Scherzo in Seven — William Wallace

Sabre Dance — Aram Khatchaturian/arr. Tan

Intermission

Petite Suite — Claude Debussy/arr. Büsser

En Bateau

Cortège

Menuet

Ballet

Three Arrangements by Mack Wilberg

Fantasy on Themes from *Carmen* — Georges Bizet

Sicilienne in G Minor — Johann Sebastian Bach

Stars and Stripes Forever — John Phillip Sousa

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BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

Alex F. Caldiero
in language performance

with participation by Alexander Bigney,
Marie-Adele McArthur, and Graciela Torino

Wednesday, January 22, 1992
7:30 p.m.
Madsen Recital Hall

A.F. Caldiero was born in Licodia Eubea, near Catania, Sicily, in 1949. At the age of nine he was brought to the United States and was raised in Manhattan and Brooklyn, New York. His ongoing concerns involve traditional and experimental art, literature, music, and research into the nature and origin of language. He has presented transenvironmental and language performance works in diverse places, ranging from Coyote Gulch in the southern Utah wilderness to the New School for Social Research in New York City. Caldiero's exhibits include a two-man show at the Brooklyn Museum, Brooklyn, New York and a two-man installation at the Salt Lake Arts Center, Salt Lake City, Utah. He is anthologized in TEXT-SOUND TEXTS, Richard Kostelanetz, ed., Morrow, N.Y., and has received several grants for poetry/art projects including the National Endowment for the Arts. Presently he lives in Orem, Utah, with his wife Setenay and their five children.

* * * * *

Notes on Language, Performance, and Language Performance

By language I understand a simultaneity of word image sound movement localized in breath rhythm and place. In this sense it is akin to the gnostic *Logos* (speech, word, reason).

However, this simultaneity is not to be confused with mixed or multi-media. There's only one medium: the bodyspirit or Soul. For me William Blake said it best: 'Man has no Body distinct from his Soul, for that call'd Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age.' Material--spiritual, it is the same; it is TRANS--transreal, transenvironmental.

Though communication and expression of thoughts or feelings may accompany it, the essential role of language is *not* communication or expression. Rather, language is a function of Nature; a working of forces not unlike those in the formation of a mountain or the birthing of a child.

Because place both shapes and is shaped by language, a tension is born. This may become a new place: that of the work itself.

A performance is an invitation to enter this third place and wonder/wander, witness, play, and discover.

I have vivid impressions of the Sicilian bard (*cuntastorii/cantastorii*) who occasionally came to my hometown. He'd park his beat up truck in the central piazza, and set up a makeshift stage. His repertoire included tales both ancient and contemporary, from the battles of the paladins to regain Jerusalem to the exploits of our latter-day Robin Hood, Giuliani. The bard carried out his performance in dramatic narratives, mimetic gestures, and songs, while standing by a hand painted storyboard that served as visual counterpoint to the tale being presented.

A *language performance* would employ as full a register of language as possible, depending on performer(s), audience, space, place, timing, and a myriad of undeterminable factors.

"I ask you: What is the ultimate dwelling of Language?"

. . .

"This Brahman (singer) is the center of language."

Rig Veda (1.264.34, 35)

I would hear the Singer at the Center of Language, the ultimate ground of all being.

I've been memorizing the names of birds
The names of certain trees and landmarks
I've been wishing to remember
the names I used before I learned to speak

Nothing in this world points to them more
than riddles unraveled with the eyes
For the secret of the eyes has never been divulged
because it is no secret

because the ways of light are straight
their bending is also
The hankering of the body for more
than itself

The real poem is a wind instrument
The real poem is a fish
The real poem is a drum
The real poem is a star
The real poem can sense cold and heat
The real poem can breathe on its own

I've known poems to sleep in the mouth of a reed
I've known poems to laff underneath a stone
I've known poems to bury themselves in leaves
But I've yet to touch even a hair of one

A.F.C.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 23, 1991 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Donna Fairbanks
violin

Dian Baker-Drinkall
piano

Program

Sonata in A Major — Antonio Vivaldi (1678-1741)
- Preludio
- Capriccio: Presto
- Corrente: Allegro
- Adagio
- Giga: Allegro vivace

Chaconne in G Minor — Tommaso Vitali (1665-1717)

Sonata in G Major, K. 379 — Wolfgang Amadeus Mozart (1756-1791)
- Adagio--Allegro
- Theme and Variations

Intermission

Sonatensatz--Scherzo — Johannes Brahms (1833-1897)

Vocalise, op. 34, no. 14 — Sergei Rachmaninoff (1873-1943)

Song of the Black Swan — Heitor Villa-Lobos (1887-1959)

Suite Italienne — Igor Stravinsky (1882-1971)

Introduzione: Allegro moderato
Serenata: Larghetto
Tarantella: Vivace
Gavotta con due Variazioni
Scherzino: Presto
Minuetto e Finale: Moderato--Molto vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 24, 1991 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Sheila Page
soprano

Student of Shirley Westwood

Assisted by

Ross Smith, *piano*
Andrea Morley, *flute*
Andrus Madsen, *harpsicord*
Greg Peterson, *viola da gamba*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Schweight ihr Flöten schweigt ihr Töne,
from *Wedding Kantate*, BWV 210

Johann Sebastian Bach
(1685-1750)

Ei, wie schmeckt der Kaffe süsse,
from *Kaffe Kantate*, BWV 211

Fiançailles pour rire

Francis Poulenc
(1899-1963)

La dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

Cinco Canciones Populares Argentinas — Alberto Ginastera (1916-1983)

Chacarera
Triste
Zamba
Arrorró
Gato

Two Songs of the City — Elie Siegmeister (b. 1909)

Childhood Memories
Chalk Marks on the Sidewalk

Kiss Me in the Rain — Sandy Farina/Lisa Ratner

From *Song and Dance*, 1985 — Don Black/Andrew Lloyd Webber

Unexpected Song
Tell Me on a Sunday

From *Funny Girl*, 1964 — Bob Merrill/Jule Styne

Don't Rain on My Parade

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 30, 1991 - 7:30 p.m.
Madsen Recital Hall

GUEST FACULTY ARTIST RECITAL SERIES

ARIEL BYBEE
mezzo soprano

Mack Wilberg, *piano*

David Randall, *clarinet*

Members of Women's Chorus,
Kevin Brower, *director*

I

O sleep, why dost thou leave me? (*Semele*) — George Frederic Handel (1685-1759)

Bel piacere (*Agrippina*)

Ombra mai fu (recit. and aria from *Serse*)

Svegliatevi nel core (recit. and aria from *Giulio Cesare*)

II

Ständchen — Franz Schubert (1797-1828)

Members of the Women's Chorus
Kevin Brower, *director*

III

Les Nuits d'Eté — Hector Berlioz (1803-1869)

Villanelle
Le spectre de la rose
Sur les lagunes
L'absence

IV

Non so più (*Le Nozze di Figaro*) — Wolfgang Amadeus Mozart (1756-1791)

Torna di Tito a lato (*La Clemenza di Tito*)

Parto, parto (*La Clemenza di Tito*)

David Randall, *clarinet*

Members of Women's Chorus

Megan Allen	Amanda Fund
MaryLynn Bahr	Sue Reddell
Erika Baldwin	Jennifer Smith
Rebecca Bateman	Heather Strange
Lisa Birkinshaw	Holly Thompson
Colleen Cannon	Holly Williams

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 1, 1992 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Karine Stone
violin

Student of Nel Gotkovsky

Assisted by
Robert Nakea, *piano*
Shauna Ellwood, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 7 in C Minor Allegro con brio Adagio cantible Scherzo Finale	Ludwig van Beethoven (1770-1827)
Partita No. 2 for solo violin Corrente Sarabanda Giga	Johann Sebastian Bach (1685-1750)
First Rhapsody	Bela Bartok (1881-1945)
Chaconne	Tommaso Antonio Vitali (1665-1747)

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Dance Concert

De Jong Concert Hall

Harris Fine Arts Center **$5.00** Brigham Young University

Modern Dance Division
Alumni Reunion
1992

The Modern Dance Division is excited to have many of our former students visiting this week for our 1992 Alumni Reunion. We would like to thank Pat Debenham, the Alumni Reunion Director, and those who have worked with him to provide the many reunion events which are designed to revive memories, cultivate new friendships, and inspire support for the future of those to come.

We have chosen to acknowledge several representatives from among the many exemplary individuals who have studied in our division. A brief biography of each of this year's honored alumni is included below in support of their special contributions to the world of Modern Dance.

Honored Alumni

Cathy Allen

Presently an Assistant Professor of Dance at the University of Nevada, Las Vegas, Cathy has maintained an active performing and teaching career since completing her master's degree with performance emphasis at BYU in 1987. She has performed as a featured dancer and soloist with numerous artists including Ririe-Woodbury and Doug Nielsen, Snowbird Utah, Gregg Bielemeier, Las Vegas Nevada *Music and Dance Ensemble,* University of Nevada Las Vegas, and *Three's Company* Summer Artist Series in San Diego, California. Cathy has also performed for television and film, for various Las Vegas shows, and for Robert Redford's *Sundance Summer Theater.*

For Cathy, performing offers her the opportunity to be "present in the moment", and to experience transcendence through a fluency of communication with the audience. She enjoys presenting the different points of view of various choreographers, and finds great satisfaction in performing works that move the audience to a more keen awareness and understanding.

Colleen Callahan

Colleen graduated from BYU in 1979 and returned to her roots in Minneapolis Minnesota to begin her teaching career. She has been the Director of the Dance Department at North High School since 1982, and for the past four years has been co-artistic director of a youth dance company *Maria, Colleen, and Kids.* She is a Certified Laban Movement Analyst, and completed her Masters in Education at University of St. Thomas in St. Paul, Minnesota. Most recently, Colleen was one of 36 national finalists for the Walt Disney American Teacher Awards and her young company performed her choreography on national television as part of the award ceremony. Colleen's work is driven by her philosophy that everyone comes to this earth with gifts and talents, and it is her job to help her students discover their unique abilities.

Pamela Musil

"I had a vision of High School Dance that reached beyond the stereotypic version of superficial and imitative dance...I decided dance for my students had to be 'bigger' than what most had ever experienced in a commercial setting and would emphasize technique, placement, and the importance of creativity in all aspects of life."

These are Pam's words describing her seminal vision for the dance program she has developed at Mountain View High School in Orem, Utah over the last ten years. Since graduating from BYU (B.A. 1978; M.A. 1985), Pam has been recognized for her outstanding efforts by numerous awards including Utah K-12 Dance Educator of the Year (1989), and National K-12 Dance Educator of the Year (1990). She has served as Vice-President of Dance - UAHPERD, has presented at local and national conventions, and is a charter member of her local Arts Council.

Andrea Watkins

Andrea received her BA from BYU in 1967, her Master's degree from George Washington University in 1972, and her Ph.D. from the Union of Experimenting Colleges and Universities / Union Graduate School in 1978. She now lives in Amherst, Massachusetts, and chairs the dance program at the University of Massachusetts at Amherst, teaching Modern Dance, Ballet, Scientific Foundations of Dance, Dance History, and Dance Composition to dance majors in the BFA and BA degree programs.

Andrea has worked with the Center for Health and Sports Medicine of the National Hospital for Orthopaedics and Rehabilitation in developing a dance conditioning program to improve dance technique and help prevent injury. Her book, *Dancing Longer, Dancing Stronger* (Watkins, Clarkson) has been chosen by the American Library Association as one of the outstanding academic textbooks for 1991.

Andrea is currently choreographing for and dancing as guest artist with *The Center Dance Company,* Washington, D.C. Her choreography has won numerous awards and has been chosen for presentation at the Kennedy Center as part of the National College Dance Festival.

Dennis Wise

Dennis (BYU graduate, 1981) grew up on Harsen's Island, Michigan, where he spent many hours working in his father's M & D Lumber Yard. Dennis believes that dance is for everyone, including people with disabilities, seniors, and students labelled "degenerates." He has conducted over 50 dance residencies throughout the nation and abroad.

Dennis has been performing with *The Chicago Moving Company,* an internationally touring modern dance company, since 1986. He and his wife, Lezlee Crawford, collaborate in a performance duo called "Gang of Toes." In their home on September 6, 1991, Dennis and Lezlee became the parents of twin baby girls.

Dance in Concert 1992

** Indicates biography elsewhere in this program*

Movement Moves (1991)

Choreography: Gregg Bielemeier *
Music: Mendelssohn, Dvorak; performed by Victoria De Los Angeles
Performance: **Cathy Allen***

Honest Work (1991)

Utopia...industrialization...insecurity...simplicity.

Choreography: Julie Van Kleeck*
Music: Todd Rundgren; arranged by Howard Tayler; directed by Jill Petersen
Performance: **Amanda Belliston, Wendy Bennett, Debbie Dyer, Laura McCarthy, Alicen Perry**
Music Performance: Members of "Vocal Point": Bob Ahlander, David Boyce, Earl **Gage, Jon Gardner, Kevin Love, Nathan Lowry, Todd Seymour, Christian Syphus, David Thompson**

The Shoulders of Significant Others (Premiere)

Choreography: Keith Johnson*
Music: Original Score by Rick Chitwood*
Costumes: Kathie Debenham; constructed by Kay Stockseth
Lighting: Nick Cavallaro
Performance: **Brigitte Blackhurst, Jace Chan, Julie Chan, Kelly Close, Rui Maximo, Dirk Roberts, Scott Storey, Amber Treharne**

Special thanks to Gigi Arrington, Janice Haws, Paul Callihan, and James Irvine. Thanks also to guest musician Robert F. Rebholz.

Time It Was (Premiere)

Bookends Cloudy The Sound of Silence Feelin' Groovy Bridge Over Troubled Water Late In The Evening

Time it was, And what a time it was, It was... A time of innocence, A time of confidences. Long ago...it must be... I have a photograph. Preserve your memories....

Choreography: Caroline Prohosky*
Music: Paul Simon; performed by Paul Simon and Art Garfunkel *(Applause will at times be heard on the soundtrack of this suite as certain selections have been taken from live recordings.)*
Costume Design: Kathie Debenham, Caroline Prohosky; constructed by Lisa Oliphant
Lighting: Joe White
Performance: **Katherine Bauer, Debbie Dyer, Lorelle Jeffries, Heidi Kerr, Laura Kerr, Rui Maximo, Melanie Morrow, Eric Oliphant, Holly Smith, Scott Storey**

Intermission

Inside My Window (1991)

"Music is a story, is a song, is a poem, is a dance. They are the same. They all search for ways of expressing the inexpressible. Therein lies both their power and their mystery."
—Trapezoid

Choreographer: Kathleen Sheffield*
Music: Wayne Gratz
Text: after Mercer Mayer
Voice: Kathleen Sheffield
Lighting: Russell Ridgeway, Joe White
Performer: **Rachelle Abegg** (Thurs. and Fri.)
Kathleen Sheffield (Sat.)

In memory of my grandmother, Irene C. Coleman.

To Be (1991)

"To be, or not to be: That is the question." —Hamlet, (William Shakespeare)

Choreographer: Kelly Close*
Music: Meredith Monk
Performers: **Rachelle Abegg, Kelly Close, Marcie Lamoreaux, Jadi Pugh, Sean Riley, Jon Yager**

Remember Me To One Who Lives There (1991)

Choreography: Caroline Prohosky*
Music: Paul Simon, Art Garfunkel
Costume Design: Caroline Prohosky; constructed by Lisa Oliphant
Lighting: Joe White, Gary Hopkinson
Performance: **Jace Chan, Julie Chan**

M & D Lumber... A True Story (Premiere)

A small family-run business is a community effort. Reflecting this spirit, M & D Lumber *performers have been invaluable in developing movement, harmonizing music, collecting costumes, and unearthing props.*

Proprietors: Dennis Wise* and Lezlee Crawford
Audio: Dennis Wise
Display: Realized by Eric Oliphant
Employees & Customers: **Ronna Atkinson, Amanda Belliston, Hank Belliston, Daniel Clyde, Marcia Clyde, Kathy Duke, Christine Evans, James Evans, Debbie Gibbons, Kathryn Howells, Caroline Johnston, Tiffany Johnston, Kaylene Mecham, Tracy Monson, Paul Nelson, Alicen Perry, Gina Peterson, Marlo Schmitt, Marcy Smith, Christy Standage, Kristin Taylor, Dianna Turnbow, Julie Van Kleeck, Beverly Walker**

This piece is dedicated to the late Nancy Mehew Tanner, a truly inspired dancer, singer, teacher, and friend.

(program continues next page)

(continued from previous page)

Testament (1989)
Praise
Idolatry
War
The Child
Hope

This work is based on the recurring cycle in the Book of Mormon: that of people going from humility to pride to suffering and returning to humility.

Choreographer: Caroline Prohosky*
Music: Ennio Morricone
Narration: Ivan Crosland
Performers: The Dancers' Company, 1991-92: **Rachelle Abegg, Marilyn Berrett, Brigitte Blackhurst, Holly Burton, Jace Chan, Julie Chan, Kelly Close, Rui Maximo, Astrid Norton, Dirk Roberts, Marlo Schmitt, Scott Storey, Amber Treharne**

About the concert...

Dance in Concert is the annual performance production of the Modern Dance Division. It is a representative sampling of the best of the student, faculty, and guest choreographers and performers. The concert also reflects the great diversity of styles, subjects, and treatments which typifies Modern Dance, and stimulates us emotionally, intellectually, spiritually, and kinesthetically.

Underlying this great diversity is an equally broad range of tastes, aesthetic values, and personalities, making the production of this concert unique in magnitude and scope. The faculty and staff of the Modern Dance Division are pleased to be able to consolidate our efforts to bring you this special event.

About the creators...

Gregg Bielemeier has been creating and performing dance works for 20 years in both the USA and Europe. He began his career with the *Portland Dance Theater,* and since lived in San Francisco, Amsterdam, and now, Los Angeles. He is the recipient of a 1990 Individual Artists Fellowship from the Pasadena Arts Commission. He feels that a lot of the art world takes itself too seriously: many artists get upset if you laugh, but Gregg says, "You laughed? How wonderful!"

Rick Chitwood is enjoying his sixth year as a faculty member at BYU. His varied background began in Wisconsin, followed by a move to Denver, Colorado, where he performed and composed. Rick has received composer grants from the Wisconsin Arts Council, Loretto Heights College, and BYU. He

is a pianist for the Sundance Institute's Dance/Film Laboratory, and has been involved in numerous collaborative projects with various choreographers.

Kelly Close, originally from Sacramento, California, graduated in dance from BYU in December 1991. She is currently enjoying her second year of performing with *The Dancers' Company.* While pursuing her undergraduate degree at BYU, Kelly performed with BYU's *Impulse* and *Dancensemble* groups, where she developed her skills in improvisation and choreography, as well as performance.

Keith Johnson is from Tempe, Arizona. He is currently working towards his M.F.A. degree in Dance at the University of Utah. He received his undergraduate degree from BYU, where he performed with *The Dancers' Company.* University of Utah awarded him the Dee R. Winterton Award for Excellence in Dance in 1986. Keith has choreographed for *Ririe-Woodbury Dance Company,* Weber State University, and *Contemporary DANCEWORKS,* as well as BYU's *Theater Ballet, Dancensemble,* and *The Dancers' Company.*

Caroline Prohosky, faculty member at BYU, graduated with her master's degree from UCLA and directed her own dance company in Los Angeles. She supervised the modern dance program at Ricks College for several years before joining the faculty at BYU six years ago. Her choreography Received honors during her stay in Los Angeles and has on a number of occasions been honored at the American College Dance Festival Adjudications.

Kathleen Sheffield is a faculty member in the Dance Department at BYU. She received her master's degree in Dance and Educational Leadership from BYU in 1988. As a student, Kathleen performed and toured with BYU's *International Folk Dance Ensemble, The Dancers' Company,* and *The Young Ambassadors.* She has also performed with *Dancensemble, Contemporary DANCEWORKS,* and *Theatre Ballet.* She is in her 9th year as faculty for the BYU Children's and Teens' Creative Dance Program. She and her husband, Bryce, are the parents of two children: Katelyn, 5, and Aaron, 1.

Julie Van Kleeck is from Edmond, Oklahoma, and will graduate from BYU with a BA in Composite Dance and a minor in Music. She has worked with *Lyric Theatre of Oklahoma* and with the *River City Players* Music and Radio Shows. As a student at BYU she has been a part of the *Ballroom Dance Company* and is currently a member of *Dancensemble.*

Dance in Concert

1992

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Production Personnel

Production Director	**Leslie A. Ditson**
Production Assistant	**Kathleen Sheffield**
Technical Director	**Joe White**
Lighting Director	**Russell Ridgeway**
Sound Engineer	**Troy Sales**
Publicity	**Kathleen Sheffield**
	Gary Hopkinson
Lighting & Costume Design	(by the choreographers unless otherwise noted in program)

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Dance in Concert

is sponsored and produced by the
Division of Modern Dance
Department of Physical Education - Dance,
College of Physical Education,
Brigham Young University.

Division Director	**Sara Lee Gibb**
Department Chairman	**Phyllis C. Jacobson**
College Dean	**Elmo S. Roundy**

Upcoming Dance Events

February 12-15, 7:30pm	**Ballet in Concert** (Pardoe Theater)
February 21, 7:30pm	**Dance Festival Showcase** (Studio Theater RB)
March 5-6, 7:30pm	**Graduate Student Showcase** (Studio Theater RB)
March 12-13, 7:30pm	**Impulse Showcase** (Studio Theater RB)
March 19-20, 7:30pm	**Dancensemble Showcase** (Studio Theater RB)
March 20-21	**International Ball & Ballroom Championships** (Wilkinson Center Ballrooms)
March 26-27, 7:30pm	**The Dancers' Company Pre-tour Showcase** (Studio Theater RB)
April 2-4, 7:30pm	**Cougarette Showcase** (Studio Theater RB)
April 10-11, 7:00pm	**Senior Projects Showcase** (Studio Theater RB)
April 10-11, 7:30pm	**Ballroom Dance Company in Concert** Marriott Center)
May 15-16, 7:30pm	**Young Dance Makers** (deJong Concert Hall)

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

WINTER CHOIRFEST

featuring

Brigham Young University Women's Chorus
Kevin Brower, *conductor*

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

Brigham Young University Singers
Ronald Staheli, *conductor*

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Thursday, February 6, 1992
Provo Tabernacle
7:30 p.m.

I

Lord, Thou Has Been Our Refuge — Ralph Vaughan Williams (1872-1958)

Canticle of Faithfulness — arr. Dan Bird

Ye Shall Have a Song, from *The Peaceable Kingdom* — Randall Thompson (1899-1984)

Joshua Fit the Battle of Jericho — arr. Mark Hayes

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

II

Hosanna — D. C. Rhoden

Geistliches Lied (Lass dich nur nichts nicht dauren) — Johannes Brahms (1833-1897)

Songs Mein Grossmama Sang — Lloyd Pfautsch

Fräulein Bo-Peepen
Jack and Jill

This Old Man — arr. Robert Chilcott

Brigham Young University Women's Chorus
Kevin Brower, *conductor*

III

Sanctus, BWV 238 — Johann Sebastian Bach (1685-1750)

Jehovah, Hear Our Prayer — Ron Nelson (1929-)

Nächtens, op. 112, no. 2 — Johannes Brahms

Places that Belong to You — James Newton Howard arr. Ronald Staheli

Two Spanish Songs

Damisela Encantadora — Ernesto Lecuona, arr. Ronald Staheli

El Vito — arr. Mack Wilberg

Brigham Young University Singers
Ronald Staheli, *conductor*

IV

Brothers, Sing On! — Edvard Grieg (1843-1907)

Canonic Processional — arr. Lon Berry

Gigue — Johann Sebastian Bach, arr. Ward Swingle

From *Beauty and the Beast* — arr. Roger Emerson

Beauty and the Beast
Be Our Guest
Something There
Gaston

From the African Folk Music Tradition

Kwmbayah — arr. by K. J. Dinham

Betelehemu — Michael Barbatudi Olatunji, arr. by Barrington Brooks

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Instrumentalists

Trumpet
Clif Oram
Phil Kersh
Richard Bateman

Trombone
Bryce Mechem
Bret Cook
Lyle Durland

Percussion
Kathleen Mitchell

String Bass
Thom Herlin

UPCOMING CONCERTS OF THE BYU CHORAL DEPARTMENT

Tuesday, March 10	BYU Women's Chorus
Thursday, March 19	BYU Concert Choir
Tuesday, March 24	BYU Men's Chorus
Friday, March 27	BYU Singers
Thursday, Friday, April 2, 3	Pops Concert

Featuring Men's & Women's Choruses
and the BYU Wind Symphony

Thursday, Friday, April 9, 10 Choirs and Philharmonic
Performing Beethoven's 9th symphony

**All concerts will begin at 7:30 p.m. in the deJong Concert Hall. Tickets may be purchased at the Music Ticket office in the HFAC.

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

RICARDO COBO

Classic Guitarist

Tuesday, February 11, 1992

Madsen Recital Hall

Program

La Muerte Del Angel (Tango) — Astor Piazzolla (b. 1921)

Invocación y Danza — Joaquín Rodrigo (b. 1902)

Homenaje a Manuel de Falla

Temperaments — Leslie Bassett (b. 1923)

Aggressive, energetic
Poignant, lyrical
Restless

El Decameron Negro — Leo Brouwer (b. 1939)

El Arpa del Guerrero
La Huida de los Amantes
por el Valle de los Ecos
Balada de la Doncella Enamorada

Intermission

Two Suggestions, Op. 23 — Salvador Brotons (b. 1959)

Balada
Toccata

Usher Waltz, Op. 29 (*after Edgar Allan Poe*) — Nikita Koshkin (b. 1956)

Theme, Variations and Finale — Manuel M. Ponce (1882-1948)

Libra Sonatina — Roland Dyens (b. 1955)

India
Largo
Fuoco

Program Notes

The versatile **Ricardo Cobo** has been a dynamic figure in both American and Latin American musical life for a number of seasons. A native of Colombia, he gave his television debut in 1978 at age 17, when he was invited by the Orquesta Filarmónica de Bogotá to perform as soloist on a nationwide broadcast for an audience of more than nine million people.

Having earned four gold medals in such prestigious competitions as the 1987 Guitar Foundation of America, the 1986 Casa de España in Puerto Rico, the 1987 M.T.N.A. in New York, and most recently the 1990 International "Alirio Díaz" Competition in Venezuela, Mr. Cobo is also credited with being the first Latin American to win the highly coveted G.F.A. prize. Most recently, Mr. Cobo gave his highly acclaimed New York debut at Merkin Concert Hall in early December 1991.

Mr. Cobo tours extensively throughout the United States, Latin America and Europe, and has performed as soloist with various American and Latin American ensembles ranging from the Orquesta Filarmónica de Bogotá and Orquesta Sinfónica de Colombia to the Winston-Salem Symphony and North Carolina Baroque Ensemble. An honorary member of the Pi Kappa Lambda Fraternity, and a recipient of the 1988 Phi Kappa Phi Artist/Scholar Award, Mr. Cobo was recently invited as guest performer/lecturer at the North Carolina School of the Arts.

Mr. Cobo holds degrees from the Antonio Maria Valencia Conservatory in Colombia, The North Carolina School of the Arts and The Florida State University where he was a two-time Doctoral Fellow. He has also studied at the Peabody Conservatory and Aspen Music Festival.

An active force in the musical mainstream, Ricardo Cobo is highly sought after as both pedagogue and performer. He has been described as a "guitarist of great stature", whose "high qualities of virtuosity place him among the most distinguished international artists".

Roland Dyens was born in Tunis on October 19, 1955. His musical career has been profoundly influenced by three people: Raymond Weber and Desiré Dondeyne in composition and Alberto Ponce in interpretation. In 1976 he received a unanimous vote for first prize winner in his concert diploma at the Ecole Normale de Musicque in Paris; three years later he was to win the special Villa-Lobos prize for the International Competition at Alessandria, Italy. He has also won prizes in the Menuhin Foundation and Beracasa Foundation and is now regularly invited to take part in festivals in France and abroad, as well as performing many times on radio and television.

Composer, improviser, and performer, Roland Dyens is without a doubt one of the most likeable musicians of his generation.

"...One of the greatest interpreters of the work of 'our' Villa-Lobos, Alessandria, 1979."

Astor Piazzolla - There is an aura of nostalgia and machismo surrounding the Argentine tango that defines both its glory and its limits. The music of Astor Piazzolla partakes of that exotic, old-fashioned aura, yet transcends it.

An original and distinctive artist, Piazzolla continues the grand line of one of our century's most enduring musical genres. Inspired by American jazz and modern concert music, he shook up tango, broke down its Byzantine formulas to create it for our time. The defenders of tradition shrieked (as they always do) and called out the Thought Police (in a country like Argentina, art is a kind of politics; Piazzolla lived in exile, in Paris, for years). Today it is obvious that Piazzolla rescued a moribound tradition. As this recording shows, he also brought tango out of a precious isolation and into the mainstream of Western music.

Astor Piazzolla was born in Mar del Plata, not far from Buenos Aires, in 1921. He was taken to the United States as a child and brought up in New York. In Argentina, tango is a poor people's music full of bitterness and intense emotion. It is also music of exile, expressing the European immigrant's nostalgia for a lost homeland. Its principal instrument, the bandoneón (a kind of hybrid between accordion and concertina), was invented in Germany. Like the human immigrants who crossed the oceans, it took root on a distant shore. How did the young Piazzolla, uprooted and taken to yet another foreign shore, pick up the mysterious bandoneón and master it?

He must have been a prodigy. When the legendary Carlos Gardel came to the States in the mid-thirties to make movies, Piazzolla was hired to play; he was scarcely in his teens. When he returned to Argentina in 1937 at 16, he was hired by Anibal Troilo, one of the great tangueros of the era, to play bandoneón and make arrangements. Piazzolla had absorbed jazz in New York. Now he would take in the modern classical style through studies with Ginastera in Argentina and with Nadia Boulanger in Paris. Boulanger told him he had talent but advised him not to give up tango.

Fortunately, he did not. Shortly after World War II, when Piazzolla formed his first band, tango was in a period of decay; Piazzolla resolved to bring it up to date. His Nuevo Tango introduced dissonance and chromaticism and extended the field of accent and articulation through rhythmic suspensions and cross-accents. Nuevo Tango has been compared to be-bop and bossa nova. There are in fact many parallels between tango and jazz, but important differences too. Compared to jazz, tango ignores drums and percussion, while strings are an essential feature (Piazzolla's own quintet consists of violin, guitar, piano, bass, and bandoneón). Except for the occasional classical-style cadenza, improvisation does not play an important role. Tango is composed music with deep roots in dance. The great tangueros of every age have been composers as well as performers.

Piazzolla is not the first great tanguero to take chances, but he is the first to extend the known boundaries beyond the limits of song and dance. Piazzolla's tangos are poems, dramatic studies, or character pieces. They create new forms within, or by extending, the recognizable character of the old.

Pulitzer Prize winner **Leslie Bassett** (born 1923, Hanford, California) turned to composition while serving as trombonist and arranger with bands, orchestras and jazz bands during and following World War II. After wartime service in France and Germany, he studied at Fresno State College and at the University of Michigan where he was a pupil and colleague of Ross Lee Finney, then composer-in-residence. Later, as a Fulbright Fellow in Paris, he studied privately with Nadia Boulanger and at the Ecole Normale with Arthur Honneger. He subsequently worked with the Spanish/British composer Robert Gerhard and with Mario Davidovsky in electronic music. Since 1952 Leslie Bassett has been on the faculty of the University of Michigan School of Music in Ann Arbor, where he is Albert A. Stanley Distinguished University Professor and Chairman of the Composition Department.

Leslie Bassett has won the coveted Prix de Rome and numerous awards. In 1966, he received the Pulitzer Prize in Music for his Variations for Orchestra which was given its USA premiere in 1965 by the Philadelphia Orchestra under Eugene Ormandy. Ormandy and the Philadelphia Orchestra, with funds from the National Endowment for the Arts, commissioned Leslie Bassett to write a work in celebration of the USA Bicentennial. The resulting Echoes from an Invisible World was performed during the Bicentennial year and following seasons in many locations by Maestro Ormandy and his orchestra as well as by the symphony orchestras of Chicago, Los Angeles, Cleveland, Boston, Baltimore, and New York.

Leslie Bassett's **Temperaments** are musical portraits of contrasting character traits. Each movement articulates its own specific mood as announced in its title. Throughout the work, Leslie Bassett's first for guitar, the pitch of the guitar's sixth string is lowered to E-flat, producing a rare tuning whose unique and pungent sonorities have never before been explored to the degree they are in this piece.

Temperaments employs a melodic and harmonic idiom that is post-serial. It implies serialism, yet rather than develop one or several series it utilizes the chromatic language fully in an apparently free manner. At the same time, it is also post-tonal. While Bassett's musical language does not follow through with many aspects of functional tonal writing, it cherishes tonal stability and remembers the importance of primary levels. Temperaments' harmony, shape of phrase, gesture of movement and sense of melody may also be found in Leslie Bassett's other works, especially those written at approximately the same time as the guitar solo: Sounds, Shapes and Symbols (1979) for band, Trio (1980) for violin, clarinet, and piano, the Concerto da Camara (1981) for trumpet soloist and small ensemble, and the anthems Sing to the Lord (1981) and Lord Who has formed me (1981).

Although Temperaments was written to be performed in toto in the order in which the movements appear in this edition, movements may also be played as individual solos or in shorter groups such as 2-1-4, 1-4-5, 1-2-5, 3-1, and 2-3-4-5.

Salvador Brotons was born in Barcelona in 1959. He studied Flute with his father and did his musical studies at the Barcelona Conservatory of Music, achieving the Superior title in Flute, Composition and Orchestra Conducting. In 1985 he moved to the United States and received his Doctorate in Music from Florida State University. He has been a pupil of X. Monsalvatge and R. Johnson in Composition, and A. Ros-Marba and P. Spurgeon in Conducting.

From 1977 to 1985 he served as principal flute of the Barcelona Opera Orchestra as well as being a member of the Barcelona Symphony Orchestra.

Dr. Brotons has composed a considerable amount of orchestral, chamber and vocal pieces and has received more than ten composition awards including the Spanish National Orchestra Award for his Four Piece for Strings (1977), the Golden Youth Award (1980), the Generalitat of Catalunya Prize for his Second Symphony (1984), the Barcelona Town Prize for his Absences for orchestra (1986), the Southeastern Composers League (1986) and the Madison University Flute Choir Composition Award (1987). Twenty five of his pieces have been published by major publishers in Catalonia, England, France, Spain, and the United States. He has premiered his Opera in two acts Everyman commissioned by the Florida State University and WFSU-TV in Tallahassee, and he is a busy composer receiving continuously new commissions.

While continuing his deep interest in composing, Dr. Brotons' main activity is conducting. He has guest conducted several orchestras and ensembles in America as well as in Europe and he has had several positions, such as Conductor of the Barcelona Conservatory Principal Orchestra (1983-85), Assistant Conductor of the Florida State University Orchestra (1986-87) and Conductor of the Portland State University Orchestra. He has conducted four of his compositions in two records by the recording companies EMI and GARNET.

Dr. Brotons is currently Professor of Music at Portland State University, where he teaches Counterpoint and Music Literature, and is the Conductor of the University Orchestra. He is also conductor of the Oregon Sinfonietta in Portland and the Vancouver Symphony Orchestra (WA).

Written in 1979, **Two Suggestions** was my first approach to the guitar world. As a non-guitar player, it is never easy to write a piece for such a particular instrument with such great, but also unique possibilities.

My intention was to write two contrasting pieces. The first on (Balada) is a slow, narrative piece in ternary form with emphasis in the harmonic possibilities of the instrument. The Toccata has incessant meter changes and is rhythmically orientated. The repeated note pattern keeps the tension throughout the entire movement.

-- Salvador Brotons --

Nikita Koshkin (b. 1956), is perhaps the best known Soviet composer of guitar music to Western audiences. His name began to surface in the early 1980s in concert performances and recordings by Vladimir Mikulka, and in writings by John W. Duarte. He received his early training in guitar music from Gerogii Emanov at the October Revolution Musical Vocational School in Moscow. He studied composition with Viktor Egorov. He later studied guitar with Aleksandr Frauchi at the Gnessin Institute in Moscow. Koshkin's music is now an important feature in the repertoire of many Soviet and Western guitarists. Koshkin, though relatively young, already has more than 50 works to his credit. Some of the better known are The Prince's Toys Suite, The Fall of Birds (Passacaglia and Tocatta), The Porcelain Tower (Variations on a theme by Rak). Koshkin's music is heavily embued with programmatic imagery, in which the composer employs many novel sound effects.

Mr. Cobo appears tonight through Sefair and Associates, P.O. Box 1421, West New York, NJ, 07093 (201) 869-6961.

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 12, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Cindy Child
clarinet

assisted by

Kathy Colton, *horn*

Diane Baker-Drinkall, *piano*

Patricia Smith, *piano*

Duo for Clarinet and Piano in E-flat Major, op. 15 — Norbert Burgmüller (1810-1836)

Partita — Vern Reynolds (b. 1926)

Malinconia

Caccia

Aria

Alla marcia

Kathy Colton, *horn*
Patricia Smith, *piano*

Soliloquies for Solo B-flat Clarinet — Leslie Bassett (b. 1923)

Fast, aggressive, driving, dramatic

Flowing, singing

Fast, abrasive, contentious

Slow, lyrical, expressive

The Horn-Lokk (Horn call) — Sigurd Berge

Kathy Colton, *horn*

Sonata for Clarinet and Piano — Leonard Bernstein (1918-1990)

I

II

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 13, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY CHAMBER MUSIC RECITAL

Meine Seele hört im Sehen — George Frideric Handel (1685-1759)
from *Neun deutsche Arien*

Shirley Westwood, *soprano* — **Douglas E. Bush,** *harpsichord*
Elaine Jorgensen, *flute* — **Roger Drinkall,** *continuo*

Trio No. 4 in B-flat Major, Opus 11 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio
Theme & Variations

David Randall, *clarinet*
Roger Drinkall, *cello*
Dian Baker, *piano*

Deux Interludes — Jacques Ibert (1890-1962)

Donna Fairbanks, *violin*
Elaine Jorgensen, *flute*
Lysa Rytting, *harp*

Quartet in C minor, Opus 15 — Gabriel Urbain Fauré (1845-1924)

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Donna Fairbanks, *violin* — **Roger Drinkall,** *cello*
Clyn Barrus, *viola* — **Dian Baker,** *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 14, 1992 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Jim Hardy
violincello

Student of Roger Drinkall

Assisted by Holly Miller, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Suite for Violincello Solo, Op. 84 — Ernst Krenek (1900-)

- Andante affettuoso
- Adagio
- Allegretto
- Andante scherzando
- Andante, molto liberamente

Sonata for Violincello and Piano in E-minor, Op. 38 — Johannes Brahms (1833-1897)

- Allegro non troppo
- Allegretto quasi minuetto
- Allegro

Suite #2 for Solo Cello, BWV 1008 — Johann Sebastian Bach (1685-1750)

Prelude
Allemande
Courante
Sarabande
Menuet I and II
Gigue

Sonata for Cello and Piano, Op. 6 — Samuel Barber (1910-1981)

Allegro ma non troppo
Adagio -- Presto -- di nuovo Adagio
Allegro appassionato

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 15, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Sherri Vandewiele Jensen
piano

Student of Doug Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in D Major, BWV 912 — Johann Sebastian Bach (1685-1750)

Presto
Allegro
Adagio
Presto

Four Impromptus, op. 90 (D.899) — Franz Schubert (1797-1828)

Allegro molto moderato
Allegro
Andante
Allegretto

Sonatine in F-sharp Minor — Maurice Ravel (1875-1937)

Modéré
Mouvement de menuet
Animé

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

FACULTY ARTIST RECITAL SERIES

Marion Miller
soprano

Assisted by
Jeffrey L. Price
piano

Tuesday, February 18, 1992
Madsen Recital Hall
7:30 p.m.

A PROGRAM OF SLAVIC SONGS

Russian

Chotel by v yedinaje slovo, op. 6, no. 5 — Pyotr Tchaikovsky (1840-1893)

Kolybyelnaya pyesnya, op. 16, no. 1
(Maikov)

Otchevo?, op. 6, no. 5
(Heine/Mey)

Ne poi krasavitsa, op. 4, no. 4 — Sergey Rachmaninoff (1873-1943)
(Pushkin)

Son, op. 38, no. 5
(Sologub)

Eti letniye nochi, op. 14, no. 5
(Rathaus)

Czechoslovakian

From Gypsy Songs, Op. 55 — Antonín Dvořák (1841-1904)

no. 1: Ma Piseň Laskou Mne (My Song of Love)
no. 2: Aj! Trojhranec Můj, Přeroskosne Zvoni
(Hey! Ring Out My Triangle)
no. 4: Když Mne Stára Mátka
(When My Old Mother Taught Me)
no. 7: Dejte Klec Jestřabu (Give a Hawk a Fine Cage)

Polish

From The Passionate Muezzin, op. 42 — Karol Szymanowski (1882-1937)

no. 1
no. 2
no. 3

Russian

Five Melodies for voice and piano, op. 35 — Sergey Prokofiev (1891-1953)

Marion Miller - although a native of Salt Lake City, Marion Miller spent her early youth in Czechoslovakia, where she developed a love for music and opera, especially Slavic music. She graduated from the University of Utah with a bachelor's degree in university studies and from Brigham Young University with a master's degree in vocal performance. She has sung recitals at the University of Utah and has sung major roles in such opera and musical theater productions as *The Marriage of Figaro, Cavaleria Rusticana, Amahl and the Night Visitors, The Sound of Music, Il Tabarro, Madame Butterfly,* and *Carmen.* She has also sung with the Ralph Woodward Chorale and has directed *Elijah* with orchestra and chorus.

Marion Miller is a past member of the Mormon Tabernacle Choir and has sung with the University of Utah Opera Theater, the Salt Lake Opera Theater Company, the Utah Opera Company, the Utah Symphony, the University of Utah Symphony, and the Pioneer Memorial Theater. She is planning to publish her arrangements of Church hymns for voice and piano in the near future. She is currently teaching privately at the University of Utah, Brigham Young University, and Brigham Young University, Salt Lake. She is the mother of six children, five of whom she taught, and who are currently professional or semi-professional singers.

Jeffrey L. Price attended the University of Utah, where he studied piano under Gladys Gladstone and composition under Vladimir Ussachevsky and Bruce Reich. He maintains an active schedule as a recitalist, accompanist, teacher, coach, composer, and musical director for the theatre.

PROGRAM TRANSLATIONS AND NOTES

Russian

Chotel by v yedinaje slovo

If I could pour all my grief into one work I would implant in your dreams and in your heart.

Kolybyelnaya pyesnya

Sleep, my baby. For your nursemaids I took the wind, the sun, and the eagle.

Otchevo?

Why, since you have left me, is everything so sad?

Ne poi krasavitsa

Never sing to me again the songs of Georgia. Their distant shores remind me of sorrow and another life.

Son

There is nothing more desired than Sleep, full of enchantments and peace - with its secret pleasures, it has neither sorrow or laughter and its wings, light as midnight remain still.

Eti letniye nochi

Summer nights bring a remembrance of a passionate expression of love and grief.

Czechoslovakian

These songs show the traditional fatalistic attitude of the gypsy, who spurns wealth and seeks the love of his fellowmen and the freedom that only death can bring.

Polish

From The Passionate Muezzin

The Muezzin calls his people to their daily prayers from high up in his tower, where he sees and fantasizes his love for a beautiful young maid, while she is not even aware of him.

no. 1 Allah is great, and I know that he created you.

no. 2 I call in the early sunrise and know that you will awaken and smile at the coming of the silver dawn.

no. 3 At midday, the city is white with heat and fountains bubble. I call to Allah every day, which brings to me the miracle of your beauty.

Russian

Five Melodies for voice and piano

These melodies were written originally as a set of songs without words for voice and piano (vocalises). Prokofiev himself transcribed them into songs for violin and piano, the form in which they are best known today.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 19, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Kevin R. Olson
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Italian Concerto, BWV 971 — Johann Sebastian Bach (1685-1750)

Allegro
Andante
Presto

Sonata in C Minor, K. 457 — Wolfgang Amadeus Mozart (1756-1791)

Molto Allegro
Adagio
Allegro assai

Gnomenreigen — Franz Liszt (1811-1886)

Prelude in E-flat Major, op. 23, no. 6 — Sergei Rachmaninoff (1873-1943)

Prelude in B-flat Major, op. 23, no. 2 — Sergei Rachmaninoff

Waltz from *Faust* by Gounod:
Paraphrase Brilliante — Alfred Jaëll (1832-1882)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 20, 1992 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Martha Ellen Strong
viola

Student of David Dalton

Assisted by

Carmen Hall, *piano*
Neil Harmon, *organ*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Largo — Francesco Maria Veracini (1690-1768)

Neil Harmon, *organ*

Notturno — Ludwig van Beethoven (1770-1827)
- Marcia, Allegro
- Adagio
- Menuetto: Allegretto
- Adagio-Allegro molto
- Allegretto alla Polacca
- Theme and Variations: Andante quasi Allegretto
- Marcia Allegro

Concerto for Viola — Quincy Porter (1897-1966)
- Adagio
- Allegro giusto

Jamaican Rumba — Arthur Benjamin (1893-1960)

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BYU DEPARTMENT OF MUSIC
WINTER OPERA

The Secret Marriage

A Comic Opera by Domenico Cimarosa
(in English)
Arden Hopkin, director

February 21, 22, 26, 27, 28, & 29
7:30 p.m. • Nelke Theatre, HFAC

THE SECRET MARRIAGE

CASTING
(in order of appearance)

PAOLINO, a young artist	Scott Perdue Timothy Ritchie*
CAROLINA, Geronio's younger daughter	Sheila Page Erin Rogness*
GERONIO, a merchant from Naples	Ross Bailey Robert Prosch*
FIDALMA, his wealthy sister	Debra Lund Jennifer Winters*
ELISETTA, Geronio's elder daughter	Karen Early* Stephanie Smithson
COUNT ROBINSON, an English nobleman	Paul Busselberg Todd Queen*
BERTRAM, a Scottish nobleman	Peter Asplund

*February 22, 27, 29 performances

SETTING: This delightful story takes place in eighteenth century Naples as the wealthy Geronio tries to find a husband for his eldest daughter Elisetta. When the Count who is meant to marry Elisetta falls in love instead with Geronio's younger daughter, emotions erupt, the comedy begins, and a secret marriage is sure to be discovered.

ACT I	Early Morning
	Intermission
ACT II	Later the Same Day
	Brief pause
ACT III	Evening of the Same Day

PRODUCTION STAFF

Executive Producer	K. Newell Dayley
Associate Executive Producer	Harold Oaks
Producer	Janielle Christensen
Director	J. Arden Hopkin
Technical Director	Michael Handley
Costumer	Mary Farahnakian
Stage Manager	Darren Wood
House Manager	Christine Nockelby
Assistant to the director	Peter Asplund
Accompanists	Erika Baldwin
	Cameron Rose*
Set Construction	BYU Scene Shop
Costumes	BYU Costume Shop
Make-up/wigs	Jessica Rodgers
Lighting Design	Mark Lyons
Graphic Design	John Johnson

Dominico Cimarosa (1749-1801) was born in Naples and was a gifted keyboard player, violinist, and singer. The first professional production of one of his operas took place in Naples when he was 22 years old. He achieved international attention and lived in St. Petersburg before moving to Vienna where Il Matrimonio Segreto premiered 200 years ago on February 7, 1792. Emperor Leopold of Austria was so captivated that he ordered a further performance the same evening. Cimarosa's political position later in life so angered King Ferdinand that he spent time in prison during 1799 and was only spared a death sentence because of friends' intercession. He died in 1801, possibly the victim of poisoning. His reputation in his last years was unparalleled in Italian opera until Rossini.

In the event it becomes necessary to evacuate the building, please identify the nearest exit to your location. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 21, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Del Parkinson and Jeffrey Shumway
Duo Pianists

Sonata in F Minor, Op. 34b — Johannes Brahms (1833-1897)

Allegro non troppo
Andante, un poco Adagio
Scherzo: Allegro
Finale: Poco sostenuto

Intermission

Billy the Kid — Aaron Copland (1900-1990)

I. The Open Prairie
II. In a Frontier Town
  a. Cowboys with Lassos
  b. Mexican Dance and Finale
III. Billy and His Sweetheart
IV. Celebration After Billy's Capture
V. Billy's Demise
VI. The Open Prairie Again

Élégie (en accords alternés) — Francis Poulenc (1899-1963)

Capriccio (d'aprés le bal masqué) — Francis Poulenc

Variations on a Theme by Paganini — Witold Lutoslawski (1913-)

Program Notes

Johannes Brahms wrote three versions of the work that is being performed this evening. In 1862 it appeared as a string quintet (string quartet with an extra cello), but he eventually destroyed the manuscript since it failed to reach his standard of perfection. Two years later he recast it as a sonata for two pianos which he premiered with Karl Tausig in Vienna. The following year it emerged as a piano quintet (string quartet plus piano). The latter two versions were published and are established in concert repertoire.

Aaron Copland's "cowboy ballet" Billy the Kid was premiered in 1938 in Chicago. The original accompaniment utilized only two pianos, but the following year Copland orchestrated it for performances in New York. He compiled tonight's suite by selecting nearly two-thirds of the total ballet score. The story, of course, is about the notorious William Bonney who was, as Copland stated, "one of the most industrious and generally admired bandits of the Southwest." The composer quotes, in his own highly original way, several authentic and well-known cowboy songs in this vigorous score. Printed on the flyleaf is the following synopsis of the ballet.

> The action begins and closes on the open prairie. The central portion of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassos. Some Mexican women do a "Jarabe", which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. his short but famous career had begun. In swift succession we see episodes in Billy's later life. At night, under the stars, in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend, Pat Garrett, Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end.

Francis Poulenc had a special affinity toward writing for the two-piano idiom. He enjoyed playing the pieces with colleagues, and premiered most of his works for this medium. The "Elegy in Alternating Chords" dates from 1959. As its title implies, the quiet slow melancholy is established by alternating syncopated full chords between the two pianos. The "Capriccio" is an arrangement of a movement from his secular cantata, The Masked Ball. Its infectious rhythmic bounce mixes thick polytonal chords with scalar figuration and lyric melodies. With its saucy flair, it is a witty and delightful lampooning of French music hall ditties and the cancan.

Witold Lutoslawski was born in Warsaw in 1913. Other composers, most notably Brahms, Liszt, and Rachmaninoff, had already explored various possibilities of using Paganini's uncomplicated tonic-dominant theme as the basis for elaborate virtuosic variations. Lutoslawski's exhilarating version dates from 1941 and includes twelve variations and a coda occupying less than half as many minutes. The electrifying brilliance of the piano writing coupled with picturesque glimpses of modern life make this a work which can bring a two-piano recital to a breath-taking conclusion.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, February 24, 1992 - 5:00 p.m.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clyn D. Barrus
conductor

Program

Leonore Overture, No. 3 — Ludwig van Beethoven (1770-1827)

Appalacian Spring — Aaron Copland (1900-1990)

Intermission

Five Variants of *Dives and Lazarus* — Ralph Vaughan Williams (1872-1958)

Dances of Galanta — Zoltán Kodály (1882-1967)

Chamber Orchestra Personnel
Clyn Barrus, *conductor*

First Violins
Paul Abegg
Judy Fletcher
Kirstan Harris
Amy Jacob
Annette Tenney
Martha Thompson
Rosalie Keddington
Christopher Baker

Second Violins
Melinda Probst
Krista Hales
Anna Affleck
Jacquelyn Coleman
Susanna Wrathall
Karine Stone
Emily Wilson

Violas
Joel Belgique
Nancy Call
Natalie Burton
Alisa Probst
Mary Kate Wagner

Cello
Jim Hardy
Monika Rosborough
Kristi Toone
Doug Ball
Lisa Rhodes
Maralyn Smart

String Bass
Darrin Howell
Gregory Peterson

Flute
Vivian Harmer Ellsworth
Rebecca McMullin

Oboe
Carrie Streeter
Kristine Spencer

Clarinet
Berkley Price
Madeline Lebaron

Bassoon
Chris Smith
Michael Dalby

Horn
Heidi Treffethen
Vincent Bates
Tim Tsukamoto
Marcel Pusey

Trumpet
Cliff Oram
Richard Bateman

Timpani & Percussion
Mark Wolfersberger

Harp
Julie Gaisford Garner

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Tuesday, February 25, 1992 - 7:30 p.m.
Madsen Recital Hall

BYU HORN CHOIR

Ellen Powley and
Gaylen Hatton, *directors*

Program

Four Chorales — Johann Sebastian Bach (1685-1750)

Alle Menschen müssen sterben
Wachet auf, ruft uns die Stimme
Vater unser im Himmelrich
O Mensch, bewein dein Sündergrass

Trio, Op. 87 — Ludwig van Beethoven (1770-1827)

Allegro

Four Quartets — Eric Pizka

Fanfare
Evening by the Lake
Waltz
Polka

Divertimento no. 9, K. 240 — Wolfgang Amadeus Mozart (1756-1791)

Allegro

Three Hunting Songs — arr. Marvin McCoy
Hunter's Song (Anonymous)
The Hunters' Departure (Mendelssohn)
The Wild Hunt (C. M. Von Weber)

Fantasy — Ronald Lo Presti

Allegro from the *Royal Fireworks* — George Frederic Handel (1685-1759)

Trio no. 2, op. 24 — Jacques Francois Gallay (1796-1864)
Allegro maestoso

Radetzky March — Johann Strauss, Jr. (1825-1899)

Festmusik fur acht Horner — Rudolf Mayer

Sextet in E-flat Major, Op. 81b — Ludwig van Beethoven
Allegro con brio

Tristan Fantasy — Richard Wagner (Jeurissen) (1813-1883)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 26, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Luisa Moody
flute

Student of Elaine Jorgensen

Assisted by Robert Nakea, *piano*
and Maralyn Smart, *cello*

Sonate in D Minor, Op. II — Michel Blavet (1700-1768)
- Andante
- Allemande: Allegro
- Gavotta: Moderato
- Sarabanda: Largo
- Allegro

Concerto No. 1 in G [K. 313] — Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso

"Undine" Sonata, Op. 167 — Carl Reinecke (1824-1910)
- Allegro
- Intermezzo: Allegretto vivace
- Andante tranquillo
- Finale: Allegro molto

Piece en Forme de Habanera — Maurice Ravel (1875-1937)

Night Soliloquy — Kent Kennan (1913-)

Concerto No. 2 — Gordon Jacob (1895-1986)
- Allegro
- Minuetto
- Adagio
- Finale: Presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 26, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Sean Slade
piano

Student of Paul C. Pollei

Prelude in B-flat Major, op. 23, no. 2	Sergei Rachmaninoff (1873-1943)
Prelude in D Major, op. 23, no. 4	Sergei Rachmaninoff
32 Variations on an Original Theme, WoO 80	Ludwig van Beethoven (1770-1827)
Sicilienne in G Minor	Johann Sebastian Bach/Weybright
Jessica's Theme	Bruce Rowland
I Got Rhythm	George Gershwin (1898-1937)
Etude in F Major, op. 25, no. 3	Frederic Chopin (1810-1849)
Etude in G-flat Major, op. 25, no. 9	Frederic Chopin
Barcarolle, op. 60	Frederic Chopin

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 27, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

BRASSWORKS

W. Neal Woolworth, *trumpet*
David Blackinton, *trumpet*
Gaylen Hatton, *horn*
Daniel Bachelder, *trombone*
Steven Call, *tuba*

Donald Cook, *organ*

Program

My Spirit Be Joyful from *Cantata No. 146* — Johann Sebastian Bach (1685-1750)

La Alfonsina — Johannes Ghiselin

Bess, You Is My Woman from *Porgy and Bess* — George Gershwin--Lube

Suite for Brass — Leonard Lebow

March
Blues
Reel

Intermission

Concerto for Organ in F Major — Josef Rheinberger-Gamble

Allegro
Andante
Con Moto

Präludium in E Minor for Organ — Nicolaus Bruhns

Maestoso from *Suite for Organ and Brass* — Robert P. Manookin

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

UNIVERSITY CHORALE

Susan Wharton Conkling

conductor

Lyle Archibald

conductor

Provo Tabernacle
Thursday, February 27, 1992
7:30 p.m.

I

Of Singing and of Music

Fanfare for a Festival — Ron Nelson (1929-)

Eric Goodman, Jean Piper, Valree Randall, *trumpet*
Alina Gardner, Carl Hammer, Lyle Durland, *trombone*
Jodi Landmeier, *tuba*

A Jubilant Song — Norman Dello Joio (1913-)

Diane Pratt, *piano*

Laudate, Jehovam, Omnes Gentes (*O Praise the Lord, All Ye Nations*) — Georg Philipp Telemann (1681-1767)

Laudate Jehovam, omnes gentes,
Laudibus efferte, omnes populi,
Quia valida facta est supernos misericordia ejus,
et veritas Domini in aeternum.
Alleluia

Praise the Lord all ye nations,
Extol Him, all ye peoples,
For great is His mercy over us,
And the faithfulness of the Lord endures forever.
Alleluia.

(Psalm 117)

Chris Baker, Jennifer Barnes, Jacquelyn Coleman
Cyndi Hatch, Jennifer Peterson, Deborah Wrathall, *violin*
Laurie Erickson, Kristin Weber, *cello*
Diane Pratt, *organ*

Let All the World in Every Corner Sing — Sven Lekberg (1899-)

The Women of the Chorale

My Spirit Sang All Day — Gerald Finzi (1901-1956)

No Words — Rob Landes

The University Chorale
Susan Wharton Conkling, *conductor*

UNIVERSITY CHORALE
Section 1
Lyle Archibald, *conductor*

Soprano I
Tamara Wheeler
Trina Morris
Joyce McNeece
Denisa Moore
Tonya Benner
Anne Turner
Kelly Cochran
Nadene Adams
Heather Kilton
Tiffany McKinnon
Amy Humes
Amberlee Hudson
Jennifer Carlson
Nicole Simpson
Nikkole Mahoney
Rhonda Pratt
Randi Biggs
Juli Robinson
Heather Peterson
Jennifer O'Neal
Tamara Wheeler
Kimberly Miner
Kimberly Davis
Rebecca Snow
Ann Wright
Jana Benker
Kimberly Bronson
Elizabeth Edmiston
Janene Olsen
Shawnah Benintendi
Allison Dent
Elizabeth Ricks
Christine Moss
Amanda Kutchinski
Kirstin Schwendiman

Soprano II
Denise Howard
Shelly Gentry
Tonya Williamson
Kasia Tarazon
Kathy Grerwig
Heather Bartlett
Tricia Graf
Tammy Holladay
Eileen Smith
Marla Panhorst
Tricia Nelson
Lei Ann Voyles
Alauna Lamoreaux
Cindy Carlson
Elizabeth Hart
Laura Allen
Jenni Heider
Natalie Gabbitas
Elizabeth Ward
Elizabeth Key
Kaisa Oler
Jennie Sorensen
Holly Tripp
Melinda Rytting
Christy Goodman
Jessica Bowen
Tina Durham
Rebecca Babcock
Sara Dickey
Monique Nelson
Becky Smith
Trisha Henderson
Melisa Freeman
LuAnn Lee
Kimberlee Jones
Denise Jensen
Vickie Eikhof
Denise Howard
Kim Sprague
Nyleen Behumin
Rachelle Aune
Jacqueline Raia
Kandra Jackson
DiAnne Shepherd
Katherine Irvine
Mary Irvine
Maritza Y. Fajardo
Rebecca Murdock
Tamara Peterson
Carole Wicke
Jean Piper
Sharolyn Starrs
Joy Hansen
Julia Harrop
Patricia Harvey
Stephanie McIntyre
Andrea Hill
Stephanie Bagwell
Kimberli Cundick
Kirsten Sorenson
Tanya Rizzuti
Brenna Berthelsen
Lisa Temple
Julie Packham
Lara T. Henry
Nicole Burch
Susan Peterson
April Cummings
Sarah Chandler
Marianne Warthen
Mary Lou Allred
Paula Randall
Kristin Rogers
Laurel Wood
Rebecca Stewart
Denise Howard
Laurie Kirby
Linda Kulwicki
Kathlynn Wicke
Maureen Hatch
Lisa Evans
Susan Rasmussen
Lorraine Scott
Kathleen Anderson

Alto I
Sharon Custer
Casey Shawcraft
Becky Dayton
Julie Farwell
Jenifer Thomas
Carmen Rectord
Dawn Dequer
Danielle Vance
Karen Pierpoint
Fiona Ripplinger
Mary Jane Pinbraugh
Karen Cordoza
Robin Tanner
Nina Nelson
Joan Moultrie
Robyn Patterson
Angie Clarke
Rachael Humphreys
Kelly Watson
Heidi Wilson
Jennifer Parslow
Emily Clark
Tera Allen
JanaRae Hintze
Wendy Dequer
Heather Sanders
Amy Barron
Lizbeth Atkinson
Camile Ogden
Julie Rowse
Emily Felt
Addie Harris
Renae Johnson
Andrea Dutson
Tiffany Weaver
April Megargel
Kristin Sproat
Janae Garner
Katrina Carter
Annie Johnson
Tina Chappell
Dawn Marie Tuni
Lisa Lillywhite
Sally Miller
Tami Anderson
Tanya Rogers
Karen Bruick
Tiffany Bailey
Melisa Ladle
Natalie Kimble
Leilani Adamson
Kali Erickson
Kierre Horn
Debra Wilson
Courtney Metcalf
Amy Boyack
Marilyn Snow
Brenda Candland
Sarah Patterson
Kim Stanbuagh
Diane DeFord
Rebecca Rogers
Jenny Baird
Kimberley Luth
Kristen Goates
Marilyn Mortense
Jennifer Knight
Jenae Christensen
Rachel Metcalf
Holly Fillmore
Jill Jacobsen
Anne Farr
Becky Ridge
Shauna Hemmert
Christy Mason
Trish Grolightly
Mechele Barney
Amy Nelson
Rebecca Shaw
Rebekah Shaw
Amber Nielsen

Julianne Kircy
Jimmy McLeod
Terry Richardson
Shanelle Cranney
Sharee Jackson
Julie Kenney
Jesse Harpin
Janelle Rodgers
Reva Palmer
Sandra VanOrden
Rebecca Kirkwood
Danielle Bradford
Rebecca Pratt
Kathleen Wicker
Tami Erick
Julie Kenney
Melanie Jolley
Tina Giles
Angela Romig
Mindy Hatch
Sara Peterson
Marlee Watkins
Stacy Wicker
Carrie Larson
Carolyn Anderson
Tammy King
Stori McCarrel
Jamie Tasso
Anne Ralston
Holly Miller
Jennifer Hobbs
Jami Downs
Cyndi Johanson
Laura Henry
Rachel Green
Coreen Hawke
Dorie Miller
Jana Edmunds
Kim Hales
Angela Buck
Jami Iuck

Alto II
Lesley Napikoski
Yukie Nishigaki
Tiffany Smith
Kristin Reimann
Becky Sterling
Staci Jellinghauser
Suzzane Kauer
Christine Welch
JoAnne Colvin
Ada M. Artalyo
Angela Deskins
Lara Lambert
Betsy Kirksiek
Virginia Fran
Denise M. Dansui
Tiffany Stevens
Amy Pierce
Rena Jamison
Kristen Olsen
Rebekah Summerhaup
Sharon Wilson
Shauna Huffaker
Eileen Evans
Erin Foster
Kristen Wright
Jodi Walker
Karen Pomerantz
Laurel Vandervoort
Sara Leigh
Susan Leathem
Ruth Jensen
Denise Ingots
Susanne Ickes
Heather Hardman
Suzanne McConkie
Marta Tullis
Thelma Dahl
Cheryl Carpenter
Cynthia Barrus
Laura Reid
Laura Williamson
Beth Otis
Amy Ellis
Amy Hughes
Anne Myers
Cori Sohofield
Jennifer Bake
Kimberlee Jacob
Heidi Palmer
Jennifer Burt
Suzanne Blake
Jodie Edington
Colleen Conners
Karyn Bates
Kristine Komm
Cody Lubeck
Kristen Mackintosh
Jenifer Skillings
Michelle Peckering
Merrilyn Moffit
Mollie Allen
Rebecca Hilton
Elisabeth Miller
Kathleen Andersen
Laurie Thayne
Bethanie Post
Michelle Peterson
Jill Gebhart

Tenor
Howard Tayler
Michael Harris
Tim Allen
David Richards
David Gent
Howard Tayler
David Sanders
Chris Braugh
Michael Carratini
James Mangum
Peter Herget
Kent Hodsen
Joshua Graham
Richard Chapman
David McArthur
Dennis Woodruff
Margaret Hageman
Todd Durrant
Matt McCauley
Jeffrey Porter
Gene Reynolds
Bart Schaurner
Steve Nowlon
Mike Anderson
Larry Garnson
Jamie Webb
Ryan Blake
Liang Tsui
Demetrios Campbell
Ron Lee
Jamie Webb
Doug Reed

Bass
Spencer Larson
Tim Wilkinson
Brett Gilliland
Joe Gent
Clare Decatar
Stephan Schaw
Allen Hales
Cameron Merrick
Stephen Howard
Heath Charter
Matthew Furner
Curt Peterson
Brad Brown
Gregory Kyte
Robert Butterfield
John Colton
Steve Garratt
Donald Thorne
Bryan Barraugh
Steven Johnson
Shawn Johnson
Rob Scoen
Paul Schaeny
Caleb Chapman
Sean Roylance
Troy Fuhriman
Ben Aanderud
Dale Britton
Kendall Carr
Courtney Tripp
Shawn Holmstead
Byron Holdiman
Roger Klaepfer
David Blanchard
Douglas Freeman
Matt Carnish
Bret Boylan
Matthew Ostler
Mark Johnson
Steven Brannen
Michael Johnson
Erik Olsen
Ryan Bateman
Toni Tree
Roger Buttues
Dan Gerrard
Jeff Eikof
Travis Parry
Laramie Taylor
Kurt Hunter
Michael McEwen
Mark Cox
Bryan Pocock
David Whipple
Glenn Smith
John Stars
Jason Alba
John Steele
Steven Brannen
Michael Johnson
Scott Sandstrom
Marty Hughes
Jeff Blanchard
Peter Urmston
Stephen Burton
Sean Crane
Ted Burgess

II

Prophecy and Fulfillment — Russell Wilson (1953-)

Ronnie Grauman, *organ*
Eric Goodman, *trumpet*
Lara Lambert, *synthesizer*
Todd Bills, *percussion*

Let Nothing Ever Grieve Thee — Johannes Brahms (1833-1897)

Fanfares — Daniel Pinkham (1923-)

1. Prophecy
4. Psalm

Neil Harmon, *organ*
Todd Bills, *percussion*

III

The Water is Wide — arr. Rene Clausen

Lara Lambert, *piano*
Jon Swartz, *clarinet*
TIm Tsukamoto, *french horn*

Polly-Wolly-Doodle — arr. Gail Kubik

Elizebeth Ricks, Julie Rowse,
Mike Carratini, *soloists*

Soldier Boy — John Rutter (1945-)

Laura Allen, *piano*

The Terrible Tale of Tom Gilligan — John Rutter

Lara Lambert, *piano*

The University Chorale
Lyle Archibald, *conductor*

The University Chorale
Evening Section Personnel
Susan Wharton Conkling, *conductor*

Soprano I
Celeste Arnett
Jennifer Boswell
Shauna Buskirk
Angel Crandell
Jennette Ferrel
Amy Lambert
Shauna Lords
Catherine Mooney*
Dawn O'Daffer
Adriane Parry
Victoria Peterson
Amy Reynolds
Andrea Sommer
Tina Wakild
Miriam J. Williams

Soprano II
Maria Bennett
Janette Bingham
Therese Foote
Jennifer Hammer
Lori Harmon
Keri Jackman*
Alice Jacobs
Julene Kemp
Stacey Knoernschild
Andrea Lehman
Rebecca Lyman
Marlene Parkinson
Mariah Proctor
Melanie Reed
Rebecca Shaw
Elise Silver
Glenna Smith
Marcy Smith
Rachel Spencer
Kimberly Sprague
Heather Stanley
Shauna Walker

Alto I
Elise Bair
Anne Barber
Lynette Bigler
Brenda Bowles
Elizabeth Casos
Amy Cragun
Jennifer Danjou*
Sally Dorris
Amy Duke
Crystal Eldredge
Laurie Erickson
Meredith Green
Fawn Harris
Cynthia Hatch
Tara Hoopes
Mary Beth Humphrey
Genet Jackson
Jean Jensen
Maren Jensen
Whitney Keyes
Kathy Kruckenberg
Tonia Landon
Camianne Larsen
Jennifer Larsen
Leann Lay
Carolyn Lundberg
Wendy Malone
Jennifer Mullen
Melissa Nieffenegger
Kristina Patterson
Stephanie Perry
Diane Pratt
Tiffany Putnam
Valree Randall
Mary Snyder
Heather Strange
Jennifer Thompson
Belinda Vick
Erika Ward
Stacy Wiker
Carolyn Wilhoit
Sharen Woods
Carrie Zaugg
Laura Zundel

Alto II
Stacy Bailes
Jennifer Laurel Baker
Karyn Bates
DeAnna Dean
Shauna Griffen
Chemain Guinn
Beverly Hansen
Cara Hutchings
Lara Jaggi*
Andy Johnson
Michal Johnson
Jodi Landmeier
Kali Landmeier
Christine Lawrence
Charisse Marchant
Jennifer Neves
Michelle Pratt
Elizabeth Richardson
Terri Rusk
Tiffaney Smith
Jennifer Spencer

Tenor
Jonathon Brinley
David Gay
Alex Martinez
Jeff Packer
Jason Packham*
Todd Richmond
Aaron Schellenberg
Nathan Schellenberg
Derek Skousen

Bass
Stuart Anderson
Taylor Anderson
Charles Breinholt
Scott Chandler
Byron Conrad
Wesley Cook*
Robert Eldredge
Matthew Green
Eric Hales
Derrik Hiatt
Darin Hughes
Spencer Larsen
Kent Minson
John Morriberon
Jared Novak
Matthew Sanders
Justin Swapp

* = section leader

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: East and west ends and north and south sides of the tabernacle (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 27, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Berin L. Stephens

alto saxophone

Student of Ray Smith

Assisted by

Margaret Perry, *piano*
Janice Bunker, *flute*
Berkeley Price, *clarinet*
Timm Lyons, *C trumpet*
Steve Ricks, *trombone*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Scaramouche — Darius Milhaud (1892-1974)

I. Vif
II. Modere
III. Brazileira

Pastorale and Dance — Newel Kay Brown (1932-)

Sonata in A Minor — Carl Philip Emanuel Bach (1714-1826)

I. Poco Adagio
II. Allegro
III. Allegro

Concertino — Carl Maria von Weber (1786-1826)

Concertino da Camera — Jacques Ibert (1890-1962)

I. Allegro con moto

II. Larghetto-Animato molto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 28, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Mary Louise Otterstrom
violin

Student of Donna Fairbanks

Assisted by
Mayde Robertson, *piano*

Sonatina in G Minor, op. 137, no. 3 — Franz Schubert (1797-1828)
- Allegro giusto
- Andante
- Menuetto -- Trio
- Allegro moderato

Sonata in G Minor — Claude Debussy (1862-1918)
- Allegro vivo
- Intermede: Fantasque et leger
- Finale: Tres anime

Brief Intermission

Introduction and Tarantella, Op. 43 — Pablo de Sarasate (1844-1908)

Sonata in C Minor, Op. 45 — Edvard Grieg (1843-1907)
- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza
- Allegro animato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 28, 1992 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Carmen Hall
piano

Student of Paul Pollei

In partial fulfillment of the requirements
for the degree Master of Music

Program

Etude op. 10, no. 12 — Frederic Chopin (1810-1849)

Partita No. 5 in G Major — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Corrente
- Sarabande
- Minuet
- Passepied
- Gigue

Sonata in E Major, op. 109 — Ludwig van Beethoven (1770-1827)

- Vivace ma non troppo
- Presto
- Andante molto cantabile ed espressivo

Dumka — Peter Tchaikovsky (1840-1893)

Le tombeau de Couperin — Maurice Ravel (1875-1937)

Prelude

Forlane

Rigadoun

Minuet

Toccata

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 29, 1992 - 4:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jill Winters
piano

Student of Paul C. Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto in the Italian Style — Johann Sebastian Bach (1685-1750)

Allegro
Andante
Presto

Sonata in D Major, Op. 53 — Franz Schubert (1797-1828)

Allegro vivace
Con moto
Scherzo: Allegro vivace
Rondo: Allegro moderato

Three Pieces from *Romeo and Juliet*, Op. 75 — Sergei Prokofiev (1891-1953)

The Street Awakens
The Young Juliet
Mercutio

Variations sérieuses, Op. 54 — Felix Mendelssohn (1809-1847)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 29, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Anna Affleck
violin

Student of Nel Gotkovsky

Assisted by
Anita Wilkin, *piano*
Julie Staples, *harp*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in D Major — Jean-Marie Leclair (1697-1764)

Adagio molto maestoso Allegro
Sarabanda: Largo
Tambourin: Allegro vivace

Melodie, from *Three Pieces*, Op. 42 — Tchaikovsky--Galamian

Fantaisie, for harp and violin, Op. 124 — Camille Saint-Saëns (1835-1921)

Poco allegretto
Allegro
Vivo e grazioso
Largemente
Andante con moto
Poco piu mosso
Poco adagio

Tzigane, rapsodie de concert — Maurice Ravel (1875-1937)

Banjo and Fiddle — William Kroll (1901-1980)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 29, 1992 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Martha Jean Thompson
violin

Student of Nel Gotkovsky

Assisted by Carmen Hall, *piano*

Sonate No. 5, op. 24 — Ludwig van Beethoven (1770-1827)

Allegro
Adagio molto espressive
Scherzo-Allegro molto
Rondo-Allegro ma non troppo

The Lark Ascending — Ralph Vaughan Williams (1872-1958)

Introduction and Rondo Capriccioso, Op. 28 — Camille Saint-Saëns (1835-1921)

Andante malinconico
Allegro ma non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 29, 1992 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Annette C. Tenney
violin

Student of Barbara Williams

Assisted by Sonya Hammock, *piano*
Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 12 in E Minor, Op. 3 — Niccolò Paganini (1782-1840)
- Andante innocentemente
- Allegro vivo e spirito
- Minore

Sonata No. 1 in G Minor — Johann Sebastian Bach (1685-1750)
- Fuga

Two Little Serenades — André Previn (1929-)
- Noah
- Naava

Intermission

Concerto No. 3 in B Minor, Op. 61 — Camille Saint-Saëns (1835-1921)
- All non troppo
- And quasi all
- Molto moderato e maestoso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 3, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Steven Call
tuba

Jed Moss, *piano*

Program

Air and Bouree — Johann Sebastian Bach--Bell (1750-1827)

O Isis and Osiris — Wolfgang Amadeus Mozart--Morris (1756-1791)

Lento — Paul Holmes

Suite for Unaccompanied Tuba — Walter S. Hartley (1927-)

Intruda
Valse
Air
Galop

Intermission

Fantasy for Tuba — Malcolm Arnold (1921-)

Sonata — Halsey Stevens (1908-)

Moderato con moto
Andante offettuoso
Allegro

Three Preludes — George Gershwin (1898-1937)

I.
II.
III.

Andante et Allegro — J. Edward Barat

Sometimes I feel Like a Motherless Child — Traditional--Hunsberger

Beelzebub — A. Catozzi

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 3, 1992 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Clyn Barrus, *director*

Roger Drinkall, *violoncello*

Christian Smith, *assistant conductor*

Program

Russlan and Ludmila: Overture — Mikhail Ivanovitch Glinka (1804-1857)

Christian Smith, *conductor*

Schelomo (*Solomon*) — Ernest Bloch (1880-1959)

Hebrew Rhapsody for Violoncello and Orchestra

Roger Drinkall, *violoncello*

Intermission

Symphony No. 2 in E Minor, Op. 27 — Sergi Rachmaninoff (1873-1943)

Largo, Allegro moderato
Allegro molto
Adagio
Allegro vivace

Brigham Young University Philharmonic
Clyn D. Barrus, *conductor*
Christian Smith, *assistant conductor*

First Violins
Judy Fletcher
Paul Abegg
Kirstan Harris
Cybele D'Ambrosio
Jennie Dutton
Amy Jacob
Martha Thompson
Chris Baker
Anna Affleck
Susanna Wrathall
Jacquelyn Coleman
Anne Peery
Emily Wilson
Marcel Bowman
Miel Parkinson
Jason Yarrington
Kimberlee Dodds
Momoyo Asai
Doralee Madsen
Sandra Sharp

Second Violins
Annette Tenney
Karine Stone
Jennifer Peterson
Bonnie Dunford
Dedra Christensen
Paula Gehring
Alena Hatch
Jan Yarrington
Mary Otterstrom
Melissa Bohman
Jennifer Barnes
Ryan May
Laurie Illions
Heather Rencher
Jason Day
Carol Lynn Pothier
Marci Kenley
Luanne Blackham
Tammy Drager
Debora Wrathall
Andrea Billings
Johanna Koehle
Cathrine Griffin

Viola
Nancy Call
Joel Belgique
Martha Strong
Alisa Probst
Jennifer Shipley
Marie Pitkin
Natalie Burton
Dianna Rhodes
Mary Kate Wagner
Tamara Griffin
Erik Ericksen
Jennifer Lyons
Heidi Molnar

Cello
Hans Twitchell
Monika Rosborough
Kristi Toone
Doug Ball
Lisa Rhodes
Emily Graham
MaryAnn Oram
Tony Brown
Maralyn Smart
Mark Bell
Kristin Leigh
Chris Abramson
Kristin Weber
Dan Ririe
Donnie Crosby
Jennifer Boren

String Bass
Darrin Howell
Thom Herlin
Phillip Lowry
Bregory Peterson
Michael Turley
Phillip Howland

Harp
Julie Gaisford Garner

Woodwinds, Brass & Percussion

Flute
Kim Helton
Robert Talbot
Tina Hammer
Kathleen King

Clarinet
Clark Burnside
Michelle Watabe
Sonia Hirst
Howard Berg

Horn
Vincent Bates
Timothy Tsukamoto
Valree Randall
Wendy Henson
Shirley Pryor

Trombone
Will Kimball
Lyle Durand
Brian Gibson

Timpani & Percussion
Jason Willard
Mark Wolfensberger
Kathleen Mitchell
Michael Blair

Oboe
Kristine Spencer
Deborah Ryan

English Horn
Lorilee Jensen

Bassoon
Christian Smith
Michael Dalby

Trumpet
Philip Kersh
Clif Oram
Richard Bateman

Tuba
Paul Evans

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 4, 1992 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY
WIND SYMPHONY

David Blackinton, *conductor*

Thomas Root, *guest conductor*

Gavorkna Fanfare	Jack Stamp
Occident et Orient	Camille Saints-Saëns (1835-1921)
If Thou Be Near	Johann Sebastian Bach (1685-1750)
Festive Variations on "Lasst uns Erfreuen"	Thomas Root

World Premiere
Thomas Root, *guest conductor*

INTERMISSION

Symphonic Songs for Band Serenade Spiritual Celebration	Robert Russell Bennett (1894-1980)
Florentiner March	Julius Fu ik (1872-1916)
Festive Overture	Dmitri Shostakovich (1906-1975)

Brigham Young University
Wind Symphony
David Blackinton, *conductor*

Oboe
Debbie Ryan
Stacey Fugal

Flute
Kristine Parker
Lisa Poll
Hillary Haddock

Piccolo
Luisa Moody

Clarinet
Berkeley Price
Madeline LeBaron
Clark Burnside
Sonia Hirst
Michelle Watabe
Cara Lee Asay
Mindy McKibben
Jeannie deLespinasse
Hank Belliston

Bass Clarinet
Patricia Henderson

Contra Bass Clarinet
Bobby Mallory

Bassoon
Allison Phillips

Saxaphone
Berin Stephens
Amie Cobb
David Poor
Amy Warr

Trumpet
Phil Kersh
David Green
Greg Cox
Todd Halverson
Amy Sanders
Robert Spencer

Horn
Wendy Henson
Brad Barlow
Greg Nielsen
Lance Geertsen
Vicky Seamons

Trombone
Alina Gardner
David Pine
Mathew Rice

Euphonium
Lyle Durland

Tuba
Matt Newville

Percussion
Randall BEach
Steve Lindsey
Eric Nunamaker
Todd Bills

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 4, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

LaDawn Gardner Petersen
soprano

Student of J. Arden Hopkin

Assisted by Carmen Hall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

from *Ispirazioni viennesi* — Gaetano Donizetti (1797-1848)

La zingara
Il sospiro
È Morta

II

from Op. 57 (H.V. Daumer) — Johannes Brahms (1833-1897)

Von waldbekränzter Höhe
Wenn du nur zuweilen lächelst
Es träumte mir
In meiner Nächte Sehnen
Unbewegte laue Luft

III

Air champêtre (Moréas) — Francis Poulenc (1899-1963)

C (Aragon)

Fleurs (Vilmorin)

Il vole (Vilmorin)

IV

Love Not Me for Comely Grace — Michael Head (1900-1976)

How Do I Love Thee?, from *Flamenco Meditations* — Carlos Surinach (1915-)

One Perfect Rose — Seymour Barab (1921-)

Fie on sinful fantasy! — Mario Castelnuovo--Tedesco

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 6, 1992 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Lisa Ann Rhodes
cello

Student of Roger Drinkall

Assisted by Mayde Robertson, *piano*
and Keiko Yano, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Requiebros — Gaspar Cassadó (1897-1966)

En Forme De Habanera — Maurice Ravel--Bazelaire (1875-1937)

Concerto for Cello, Op. 49 — Dmitri Kabalevsky (1904-)

Allegro
Largo
Allegretto

Intermission

Sonata for Cello in C Minor, Op. 36 — Edward Grieg (1843-1907)

Allegro agitato
Andante molto tranquillo
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 6, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Erin Rogness
soprano

Student of Rosemary Mathews

Assisted by Erika Baldwin, *piano*
and Jacquelyn Coleman, *violin*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

Come and Trip It — George Frideric Handel (1685-1759)

Author of Peace

Or Let the Merry Bells

II

Nicolette — Maurice Ravel (1875-1937)

Rêve d'amour — Gabriel Fauré (1845-1924)

Claire de lune — Gabriel Fauré

Air champêtre — Francis Poulenc (1899-1963)

III

L'ameró from *Il Rè Pastore* — Wolfgang Amadeus Mozart (1756-1791)

Jacquelyn Coleman, *violin*

IV

Die Forelle	Franz Schubert (1797-1828)
Rastlose Liebe	Franz Schubert
Volksliedchen	Robert Schumann (1810-1856)

V

In the Wand of the Wind	Lee Hoiby
Winter Song	
The Serpent	

VI

O luce di quest'anima from *Linda di Chamounix*	Luciano Donizetti (1797-1848)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 7, 1992 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Peter Asplund
tenor

Student of J. Arden Hopkin

Assisted by

James Margetts, *piano*
Vivian Harmer Ellsworth, *piccolo*

In partial fulfillment of deficiencies
for admission to the degree Master of Music

I

Der Kuss (Op. 128) — Ludwig van Beethoven (1770-1827)

Ich liebe dich

Adelaide (Op. 46)

II

Cinq mèlodies populaires grecques — Maurice Ravel (1875-1937)

Chanson de la mariée

Là-bas, vers l'église

Quel galant m'est comparable

Chanson des cueilleuses de lentisques

Tout gai!

III

Nevicata — Ottorino Respighi (1879-1936)

Pioggia

Nebbie

IV

3 Songs of the War — Charles E. Ives (1874-1954)

Tom Sails Away

He is There!

In Flanders Fields

V

Here I Stand, from *The Rake's Progress* — Igor Stravinsky (1882-1971)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 7, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Arthur T. Johnson
piano

Student of Irene Peery

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 17 in D Minor, op. 31, no. 2 — Ludwig van Beethoven (1770-1827)

Largo--Allegro

Adagio

Allegretto

Fantasie in F Minor, Op. 49 — Frederic Francois Chopin (1810-1849)

Sonata No. 7 in B-flat Major, Op. 83 — Sergey Prokofiev (1891-1953)

Allegro Inquieto--Andantino

Andante caloroso

Precipitato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 10, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

ORPHEUS WIND QUINTET

Elaine Jorgensen, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Gaylen Hatton, *horn*
Glenn William, *bassoon*

Sonata in G Minor (Cat's Fugue), K30 — Domenico Scarlatti--Thurston

Allegro and Arioso (1942) — Ingolf Dahl (1912-1970)

Suite for Wind Quintet — Gordon Jacob (1895-1987)
- Overture: Allegro
- Air: Andante con moto
- Rondino: Presto
- Interlude: Adagio
- Theme and Variations
- Jig: Allegro molto

Intermission

Quintet in F Major (trans. of Quartet, Op. 96, "American") — Antonin Dvorák--Walter
- Allegro ma non troppo
- Lento
- Molto vivace
- Vivace ma non troppo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERSITY

WOMEN'S CHORUS

Kevin Brower, *conductor*

Tuesday, March 10, 1992
deJong Concert Hall
7:30 p.m.

CELEBRATION OF LIFE

Songs of the Heart

Laudamus te — René Clausen

Hosanna (Fanfare-Antiphon) — D.C. Rhoden

Megan Allen, *soprano soloist*

Geistliches Lied — Johannes Brahms
arr. by Geer

**Lass dich nur nichts nicht dauren mit tauren, sei stille, wie Gott es fügt,
so sei vergnügt mein wllel**

**Was willst du heute sorgen auf morgen?
Der Eine steht allern, für,
der gibt auch dir das Deine.**

**Sei nur in allem handel ohn wandel,
steh feste, was Gott beschleusst, das ist
und heisst das beste.**

O heart subdued with grieving, be tranquil; what God doth will in lowly faith fulfilling.

Fear nothing for the morrow. The Father's care will send to thee thy need in joy or sorrow.

In all thy ways be steadfast, enduring; what God ordains is ever blest; be faithful.

The Joys of Youth

Songs Mein Grossmama Sang — Lloyd Pfautsch

1. Fraulein Bo-Peepen

**Fraulein Bo-Peepen, ben losen der sheepen, und puzzlen mit der gelooken.
Later der sheepen ben homen gecreepen mit tailers behinder geshooken.**

2. Jack der Spratt

**Jack der Spratt ben liken lean, der Frau ben liken fat.
Und mit der upgerisen cost, der bankenroll ben flat.**

3. Jack und Jill

**Jack und Jill upwent das hill ein pailer mit water upfillen, Jack ben trippen und obergeflippen und Jill der water ben spillen.
Der reasoner Jack ben getrippen iss simplisch.
Jack ben attempten ein kisser onputten.
Jill ben ein cutisher fraulein und dimplisch,
und Jill ben upsetting das Jack mit der footen.**

This Old Man — Arr. by Robert Chilcott

Songs of the Phoenix

A Choral Cycle by Hal Stead and Pamela Lockwood

The Phoenix
Ah, Moon
Johnny
The Day Has Come
Alone
Reflection

A Tribute to Irving Berlin

Always	Arr. by Ronald Staheli
Simple Melody	Arr. by Kirby Shaw
Puttin' on the Ritz	Arr. by Kirby Shaw

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BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Kevin Brower, *conductor*

Erika Baldwin and Cara Woolley, *accompanists*

Sop 1	Sop 2	Alto 1	Alto 2
Alison Glauque	Amanda Stewart	Carol Lee Duffin	Anna-Lisa Aagard
Amy Rohlfing	Amanda Martin	Christine A. Evans	Carol Cable
Amy Barton	Amy Thurston	Deanna Hadfield	Dana Jamar Allen
Angela Dixon	Amy E. Hintze	Erika Balkwin	Emily Aguiar
Anjenette Walker	Angela Anderson	Jennifer Crabb	Julie Call
C. Colleen Cannon	Angela Harris	Jennifer Datka	Korene Calderwood
Corie Pitcher	Becky Brim	Melinda Demars	Mary Lynn Bahr
Deborah Burris	Brenda Eames	Merrilee Esplin	Melissa Bikman
Heidi Smurthwaite	Cheri Eppich	Tricia Hammond	Nicole L. Brown
Holly Carter	Claudine Lacy	Trisa Andrews	Rebecca Bateman
Holly Phipps	Elizabeth Thomas	Melanie Harris	Irene Chen
Janice Holmstead	Heather Ericksen	Juliann Haynie	Lydia Davis
Jennifer Womble	Holly Thompson	AnJilleen Hertig	Kathryn Brinton
Jill Boyle	Holly Gilliland	Lisa Higbee	Nicole Erickson
Karianne Lisonbee*	Jennifer Grubbs	Heather Holt	Amanda Fund*
Kristin Olson	Jennifer Smith*	Loreen Hunter	Judy Garner+
Lisa Birkinshaw	Julianna Tollestrup	Shawna Jones	Judith Hale
Marianne Marchant	Julie Williams	Emily Morse	Tecia Hall
Megan Allen	Julie Speyer	Mary Otterstrom	JoAnne Jacobsen
Paige Michal Puckett	Kristin Juarez	Rebecca Peterson	Deborah Jones
Rachel Orr	Melinda Jack	Heather Staten	Claudine Lacy
Stacie Berardi	Melissa Halliday	Jennifer Steele	Sara Leigh
Stephanie Furnell	Minte Robison	Heather Strange	Caralee Lewis
Tamara Smith	Nicole Hopkinson	Carolyn Tolman+	Kym Littlejohn
Tania Smith+	Richanne Wood	Mary Updike	Rebecca Maughan
Veronica Morey	Stephanie Stoker	Cara Woolley	Melinda Omer
	Sue Reddell		Karen Pomerantz
	Valerie Bushman		Miriam Safsten
			Maria Stotts+
			Julia Stucki
			Angela Talbot
			Ramona Vargas
			Lara Zepf

* Section Leader
\+ Executive Council

Instrumentalists

Dana Allen
Hank Belliston
Dean Belnap
Jill Boyle
Lyle Durland
Nicole Erickson
Judy Garner
Loreen Hunter
Rebecca Maughan
Kathleen Mitchell
Chris Taylor

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 11, 1992 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

David Poor
tenor saxophone

Student of C. Raymond Smith

Assisted by Christopher Brady, *piano*
and Jennifer Duerden, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata IV — Johann Ernst Galliard (1687-1749)

- Adagio
- Allegro e Staccato
- Adagio
- A Tempo Guisto
- Spiritoso
- Moderato

Ballade — Frank Martin (1890-1974)

- Largamente
- Allegro guisto
- Vivace assai

Improvisation and Caprice for Solo Saxophone — Eugene Bozza (1905-)

Trigon — Michael Cunningham

I

II

III

Tableaux de Provence — Paule Maurice (1910-1967)

Farandole des jeunes filles

Chanson pour ma mie

La bohémienne

Des alyscamps l'ame soupire

Le cabridan

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 12, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Drinkall-Baker Duo
cello and piano

Program

Vocalise — Sergei Rachmaninoff (1873-1943)

Suite in C Major for solo Cello — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Bouree 1 & 2
- Gigue

Jeux d'eau for solo piano — Maurice Ravel (1875-1937)

PAUSE

Sonata in G Minor, Op. 65 for cello and piano — Frederic Chopin (1810-1849)

- Allegro moderato
- Scherzo: Allegro con brio
- Largo
- FInale-Allegro

Formed in 1986, the Drinkall-Baker Duo has rapidly become one of America's leading duos. With an extensive repertoire for all settings, the duo performs over 60 chamber music and orchestral concerti concerts each season. Debut tours in Central America, South America, and the Far East brought the highest critical acclaim and requests for immediate return engagements. 350 concerts in 21 countries have taken them to both coasts of the United States, Nicaragua to Argentina, Japan to Singapore, and India to Hong Kong. An unusual feature of the duo is that they perform their programs fully memorized, resulting in an exciting collaboration of two soloists. They have recently singed a contract with the Pyramid Company to produce three CD's each season. This season's concerts will take them to Israel, Belgium, Holland, Switzerland, and Germany, as well as concerts throughout the United States. The duo has just been chosen to musically represent the United States at an international arts festival in Venezuela this May. Their trip is being sponsored by the National Endowment for the Arts.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 13, 1992 - 6 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kathleen King
flute

Student of Elaine Jorgensen

Assisted by

Cindy Voisin, *piano and harpsichord*
Chris Smith, *bassoon*
Gayla Porter, *harp*
Robert Nakea, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

The Little Shepherd	Claude Debussy (1862-1918)
Trio in A Minor for Flute, Bassoon and Continuo	Antoni Vivaldi (1678-1741)
Poem	Charles Griffes (1884-1920)

Intermission

Hamburger Sonata Allegretto Rondo	C.P.E. Bach (1714-1788)
Serenade No. 10 for Flute and Harp Larghetto Allegro Comodo Andante Grazioso Andante Cantabile Allegretto Scherzando	Vincent Persichetti (1915-)
Fantaisie	Philippe Gaubert

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 13, 1992 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Sonic Etude (1984) — Stephen Jones (1960-)

David Long, *piano*

Sonata Op. 42 (1978) — David Ellis (1933-)

Thomas Herlin, *double bass*

Three Miniatures for Clarinet and Piano (1958) — Krzysztof Penderecki (1933-)

Sonia Hirst, *clarinet*
Rafael Olvera Garcia, *piano*

Piece for Guitars No. 2 (1970) — Michael Parsons (1938-)

BYU Guitar Ensemble

Gog and Magog (1991) — Glenn Palmer (1961-)

I.
II.
III.

electronic tape

German Pancake (1991) — Steven Ricks (1969-)

Marie-Adele McArthur, *soprano*
Elaine Huff, *flute*
Berkeley Price, *clarinet*
Michael Dalby, *bassoon*
Paul Abegg, *violin*
Monika Rosborough, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 13, 1992 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Emily Wilson
violin

Student of Barbara Williams

Assisted by Carolyn Lundberg, *piano*
and Carmen Hall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 5, op. 24, "Spring" — Ludwig van Beethoven (1770-1827)
- Allegro
- Adagio
- Scherzo: Allegro
- Rondo: Allegro

Partita No. 3 in E Major for unaccompanied violin — Johann Sebastian Bach (1685-1750)
- Louré
- Bourré
- Gigue

Improvisation, op. 21, no. 1 — Dmitryi Borisovich Kabalevsky (1904-1987)

Rondo, Op. 69 — Dmitryi Borisovich Kabalevsky

Introduction and Rondo Cappriccioso, op. 28 — Camille Saint-Saëns (1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 14, 1992 - 3:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Debora Wrathall
violin

Student of Donna Fairbanks

Assisted by Kerri Green, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Suite in A Minor, Op. 10 Presto Adagio Tempo giusto	Christian Sinding (1856-1941)
Tambourin Chinois	Fritz Kreisler (1875-1962)
Song of the Black Swan	Heitor Villa-Lobos (1887-1959)
Playera, op. 23, no. 1	Pablo de Sarasate (1844-1908)

Intermission

Sonata in C Minor, op. 30, no. 2 Allegro con brio Adagio cantabile Scherzo: Allegro--Trio Finale: Allegro--Presto	Ludwig van Beethoven (1770-1827)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 14, 1992 - 5:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Gayla Porter
harp

Student of Louise Pratt

Assisted by Kathleen King, *flute*

The King's Hunt — John Bull--Grandjany

Sonata in C Minor — Giovanne Battista Pescetti--Salzedo
- Allegro vigoroso
- Andantino espressivo
- Presto

Berceuse Russe, Op. 40 — Marcel Tournier (1879-1951)

Vers La Source Dans Le Bois — Marcel Tournier

Serenade No. 10 for Flute and Harp — Vincent Persichetti (1915-)
- Larghetto
- Allegro comodo
- Andante grazioso
- Andante cantabile
- Allegretto
- Scherzando

Shadows and Quarks — John Weinzweig (1913-)

Impromptu-Caprice, Op. 9 — Gabriel Pierné (1863-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 14, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Heather Holt
piano

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in D Major, BWV 912 — Johann Sebastian Bach (1685-1750)
- Presto
- Allegro
- Adagio
- Presto

Sonata in A Minor, K. 310 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso
- Andante cantabile con espressione
- Presto

Episodes, op. 12, no. 7-10 — Sergei Prokofiev (1891-1953)
- Prelude (for harp)
- Allemande
- Humorous Scherzo (for four bassoons)
- Scherzo

Polonaise in A-flat Major, Op. 53 — Frédéric François Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 14, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Cody Lubeck
piano

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in C-sharp Minor WTC I, BWV 848	Johann Sebastian Bach (1685-1750)
Sonata No. 27 in E Minor, Op. 90 Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck Nicht zu geschwind und sehr singbar vorzutragen	Ludwig van Beethoven (1770-1827)
Ballade	Claude Debussy (1862-1918)
Suite Op. 14 Allegretto Scherzo Allegro molto Sostenuto	Belá Bartok (1881-1945)
Polonaise in C Minor, op. 40, no. 2	Frédéric Francois Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 14, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Susanna Wrathall
violin

Student of Donna Fairbanks

Assisted by Mayde Robertson, *piano*
and Kerri Green, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in B-flat Major, K. 454 — Wolfgang Amadeus Mozart (1756-1791)

Largo
Allegro
Andante
Allegretto

Sonata in A Major, Op. 100 — Johannes Brahms (1833-1897)

Allegro amabile
Andante tranquillo
Allegretto grazioso

Intermission

Adagio — Zoltan Kodaly (1882-1967)

Suite Italienne — Igor Stravinsky (1882-1971)

Introduzione: Allegro moderato
Serenata: Larghetto
Tranatella: Vivace
Gavotta con due Variazioni
Scherzino: Presto
Minuetto e Finale: Moderato--Molto vivace

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BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

DALLAS BRASS

Wiff Rudd, Charles Lazarus, *trumpets*
Alex Shuhan, *horn and piano*
Michael Levine, *trombone*
Charles Villarrubia, *tuba*
David Gluck, *drums*

Saturday, March 14, 1992
deJong Concert Hall
7:30 p.m.

Program

"Classics of the European Masters"
To be selected from the following

March	Pieter Hellandael
Voluntary	William Walond
March, from *Suite No. 2 in F Major, op. 28, no. 2*	Gustav Holst
Three Studies on an English Folksong	Ralph Vaughan Williams
Renaissance Dances	Giles Farnaby
Concerto for Two Trumpets	Antonio Vivaldi
My Spirit Be Joyful, from *Cantata 146*	Johann Sebastian Bach
Contrapunctus IX, from *The Art of the Fugue*	Johann Sebastian Bach
Serenade in G Major, K. 525 ("Eine kleine Nachtmusik")	Wolfgang Amadeus Mozart
Girl with the Flaxen Hair, from *Préludes, Book I*	Claude Debussy
Golliwogg's Cake-Walk, from *Children's Corner*	Claude Debussy
Shepherd's Hey	Percy Aldridge Grainger
Sabre Dance	Aram Khachaturian
Quintet	Victor Ewald
Quintet	Malcolm Arnold
Mini Overture	Witold Lutoslawski
Czardas	Vittorio Monti
Hora Staccato	Grigoras Dinicu/ Jascha Heifetz
Hungarian Dance No. 5	Johannes Brahms

Intermission

"The Great Americans"
featuring the celebrated works of

Irving Berlin

Leonard Bernstein

Aaron Copland

Duke Ellington

George Gershwin

Marvin Hamlisch

Scott Joplin

Meredith Willson

Edson Worden, *Production Manager*

Dallas Brass represented by Columbia Artists Management Inc.,
Personal Direction: R. Douglas Sheldon and Sean Bickerton
165 West 57th Street, New York, NY 10019

Yamaha Concert and Artists Program

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Wiff Rudd (*trumpet*), a San Antonio, Texas, native, received his Bachelors and Masters degrees in music from Baylor University and the University of Northern Colorado, respectively. Mr. Rudd served as Assistant Professor of Music at Oklahoma Baptist University for seven years. An active free-lance performer, he played regularly with the Oklahoma Symphony Orchestra, Lyric Theater Orchestra, and the Oklahoma City Jazz Orchestra.

Charles Lazarus (*trumpet*), from Winston-Salem, North Carolina, graduated from his state's famed School of the Arts before continuing his studies at The Juilliard School. While still a student there, he made his Carnegie Hall solo debut with the New York, String Orchestra, receiving impressive reviews from *Newsday* and *The New York Post*. He has also performed with the New York Trumpet Ensemble, Lincoln Center Program Tours and the National Orchestral Institute Philharmonic.

Alex Shuhan (*horn*), was raised in Cranford, New Jersey. He has received degrees from The Juilliard School (pre-college division) and the Eastman School of Music. Professionally, he has played with the Eastman-Dryden Orchestra, the Dallas Ballet Orchestra and the Dallas Symphony Orchestra. Mr. Shuhan is also an accomplished pianist.

Michael Levine (*trombone*) is a native of Minneapolis, Minnesota. He attended the University of Minnesota and then The Juilliard School, where he received his Bachelor of Music degree. For four years, he held the position of Assistant Principal Trombone of the Jerusalem Symphony Orchestra and was founder/director of the Jerusalem Symphony Brass Ensemble. Mr. Levine founded the Dallas Brass in 1982 and serves as the ensemble's Artistic Director.

Charles Villarrubia (*tuba*), from New Orleans, Louisiana, received a Bachelor of Music degree from Louisiana State University and a Masters of Music degree from Boston University. The winner of several competitions, Mr. Villarrubia has also performed with the Waterloo Festival and Tanglewood Festival Orchestras.

David Gluck (*percussion*), a native New Yorker, received his bachelor's degree from Ithaca College. He performed in the school's top Jazz and Wind Ensembles, and as a soloist with his world famous teacher Gordon Stout's Ithaca College Ragtime Marimba Band. Most recently he has served as a teaching assistant at the University of North Texas. In addition to his abilities as a percussionist, Mr. Gluck is also a talented composer and has won awards for his compositions.

Tonight's Program

Joseph Silverstein, Music Director

Harold Mayo Gottfredson, Conductor
Michael Stewart, Tenor
McTEGGART IRISH DANCERS
Maureen McTeggart Hall, Director
Monday, March 16, 1992 — 7:30 p.m. — Symphony Hall
Tuesday, March 17, 1992 — 7:30 p.m. — deJong Concert Hall

IRISH NIGHT

National Anthems ..... United States and Ireland

Sarsfield March ..... Bolger

Carrickfergus — O'Donnell Aboo ..... O'Connor

Six Hand Reel ..... Traditional
Three Sea Captains Set Dance ..... Traditional

McTeggart Irish Dancers

Believe Me If All Those Endearing Young Charms ..... Moore
Kitty of Colraine ..... Lysaght
Mother Machree ..... Olcott/Ball
My Irish Molly O ..... Traditional
The Dear Little Shamrock ..... Cherry

Michael Stewart, *Tenor*

Gaelic Galop ..... Victory
Raggle-Taggle Gypsy ..... Casey

Intermission

Celtic Rondo (after Mozart) ..... Bolger

Sets of Jigs ..... Traditional
Double Reel ..... Traditional

McTeggart Irish Dancers

The Rose of Tralee ..... Spencer/Glover
Galway Bay ..... Colahan
Danny Boy ..... Traditional
My Wild Irish Rose ..... Olcott
It's A Long Way to Tipperary ..... Judge/Williams
When Irish Eyes Are Smiling (Sing-along) ..... Olcott/Ball

Michael Stewart, *Tenor*

Irish Suite ..... Anderson

a. The Irishwoman
b. The Minstrel Boy
c. The Rakes of Mallow
d. The Wearing of the Green
e. The Last Rose of Summer

Ralph Matson, *Violin Solo*

f. The Girl I Left Behind Me

MIKE STEWART

Salt Lake County Commissioner Mike Stewart has more than politics in his background. In addition to his education in history and public administration, Mr. Stewart spent some time studying music.

While pursuing a doctoral degree at Wayne State University in Michigan, he studied vocal music. He has had starring roles in Franz Lehar's *Merry Widow* and in musicals such as *Oklahoma!, The Music Man, Damn Yankees* and *The Sound of Music*. He has studied with John Marlowe Nelson, Margueret Johnson, JoAnn Ottley and Terry McComb as well as performing in Miami on the Tony Bennett pre-show. He has soloed with the University of Utah Men's Chorus, the Salt Lake Symphonic Choir and the Swiss National Radio.

In his duties as Salt Lake County Commissioner, Mr. Stewart is responsible for the county Human Services Department. He is also serving as the Past President of the National Association of Counties.

THE McTEGGART IRISH DANCERS

The McTeggart Irish Dancers have been dancing in County Cork, Ireland, since the 1930s, and are still there under the direction of Peg McTeggart. In 1958 Maureen McTeggart, who had been traveling around Ireland teaching Irish dancing to literally thousands of pupils, emigrated to the United States with her husband, Bill Hall, and founded the McTeggart Irish Dancers in the San Francisco Bay area, Fresno, California, Denver, Colorado; and in 1983 a branch of the school in Salt Lake City.

Maureen McTeggart Hall, director of the dancers, is sought after as an adjudicator of Irish dancing throughout the world wherever Utah dance competitions are held. She has judged the World Irish Dance Competitions in Ireland and has been appointed Vice President of the World Organization of Irish Dancing in charge of North America.

The McTeggart Irish Dancers first danced on the Irish Night concerts in 1983 and have danced on all the concerts since, with the exception of 1986. They have been a very popular part of the concerts and each year requests are made for their continued appearance on this series of concerts.

In May of 1986 the McTeggart Irish Dancers presented a Feis (Festival of Irish dance competition and pronounced Fesh) in Salt Lake City. Dancers came from Arizona, Colorado, California, and Utah. The California judges awarded the trophy for best Utah dancer to Vanessa Gottfredson and the trophy for parent-child dancers to Vanessa and her father Harold Mayo Gottfredson dancing the fast jig.

Dancing in tonight's concert are: Gina Gottfredson, Anne Hall, Shawn Bollig, Emma Thompson, Stephanie Taber, and Theresa Foley.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 17, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Jeffrey Shumway
piano

Pictures at an Exhibition — Modest Mussorgsky (1839-1881)

- Promenade
- Gnome
- Promenade
- The Old Castle
- Promenade
- Tuilleries: Children Quarreling at Play
- Bydlo (Ox Cart)
- Promenade
- Ballet of Unhatched Chickens
- Samuel Goldenberg and Schmuyle
- Promenade
- The Market Place at Limoges
- Sepulcrum Romanum Catacombs
- Lingua Mortua
- Hut of Baba-Yaga
- The Great Gate of Kiev

Intermission

Liebesleid (Love's Sorrow) — Fritz Kreisler (1875-1962)

Percy Kalt, *violin*

Liebesleid — Kreisler, transcribed by Sergei Rachmaninoff (1873-1943)

Islamey (Oriental Fantasy) — Mili Balakirev (1837-1910)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 19, 1992 - 9:15 p.m.
Madsen Recital Hall

STUDENT RECITAL

Daniel R. Fullmer
organ

Student of Don Cook

Assisted by Paul H. Abegg, *violin*

Toccata in Seven — John Rutter (1945-)

Brother James' Air — Dale Wood (1934-)

Prelude in G Major, Op. 37 — Felix Mendelssohn (1809-1847)

Four Works of Johann Sebastian Bach (1685-1750)

- Jesu, Joy of Man's Desiring, from *Cantata 147* — arr. Biggs
- Herr Christ, der einge Gottes-Sohn, BWV 601
- Vater unser im Himmelreich, BWV 636
- Fugue in G Major, BWV 577

Cantilena in G — Arthur Foote--Marchant (1853-1937)

Suite Gothique, Op. 25 — Leon Boëllmann (1862-1897)

- Introduction--Choral
- Menuet Gothique
- Priere à Notre Dame
- Toccata

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERSITY
CONCERT CHOIR

Mack Wilberg, *conductor*

Thursday, March 19, 1992
Provo Tabernacle
7:30 p.m.

Program

I

Lord, Thou Hast Been Our Refuge — Ralph Vaughan Williams (1872-1958)

Canticle of Faithfulness — Daniel Bird

II

Behold! This is the Way, from *The Redeemer* — Robert Cundick (1926-)

The Twelve — William Walton (1902-1983)

Paul Busselberg, April Ault, Kristi Thomas, Chris Jones, Dan Mikat, and Brian Church, *soloists*

III

Gloria Patri, et Filio, from *Dixit Dominus* — George Frederick Handel (1685-1759)

Glory be to the Father; and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end, Amen.

Tony Brown and Don Crosby, *cello*
Thom Herlin, *bass*

IV

Four Choruses from *Candide* — Leonard Bernstein (1918-1991)

The Best of All Possible Worlds
This World (Candide's Lament)
Life is Happiness Indeed
Make Our Garden Grow

Bonnie Anderson, Paul Busselberg, and Clayne Robison, *soloists*

Intermission

V

The Peaceable Kingdom — Randall Thompson (1899-1984)

Say ye to the righteous
Woe unto them
The noise of a multitude
Howl ye
The paper reeds by the brooks
But these are they that forsake the Lord
Ye shall have a song

VI

Folk Songs and Spirituals

Three Scottish Folksongs — arr. Mack Wilberg
O whistle, and I'll come to ye
My love's in Germany
I'll aye call in by yon town

Estrela e luanove — arr. by Hector Villa-Lobos
(Afro-Brazilian Folk Song)

Kaarin Safsten, *soloist*
Marcos Krieger, *conductor*

Joshua Fit the Battle of Jericho — arr. by Mark Hayes

Jani Brown and Clayne Robison, *soloists*

He's Got the Whole World in His Hands — arr. by Malcolm Sargent

Rock-a-My Soul — arr. by Howard Roberts

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: East and west ends and north and south sides of the tabernacle (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

Marcos Krieger, *student assistant*
Neil Harmon, *organ*
Stacy McCarrey, Lindy Taylor and
Massimilliano Frani, *pianists*

Soprano I
Heidi Stewart
Kristen Evans
Kristalyn Thornock
Melanie Broadhead
Kristi Thomas
Kate Thurgood
Michelle Croft
Meghan Dover
Ruth Fulkerson
Martissa Whelchel
Emilee Keith
Amy Trent

Soprano II
Michelle Crosby
April Ault
Kristi Hunley
Marlisa Stones
Bonnie Anderson
Merrijane Barton
Sherise Sawyer
Caryn Houghton
Charlene Stradley
Minna Larkin
Kaarin Safsten
Judy Eggleston
Suzanne Parsons
Janilyn Patch
Anna Hunter

Alto I
Jennifer Rowley
Heather McGuire
Stacy McCarrey
Andrea Bentley
Trina Folkman
Tami Andrews
Debra Jensen
Melissa Franson
Ruth Wardell
Marcia Barfuss
Julie Tams
Natalie Rhodes
Diane Ludlow
Caroline Call
Marci McKay
Dyanne Riley
Lindy Taylor
Carol Salmon

Alto II
Nyleen Behunin
Cheryl Christensen
Jan Porter
Carol Dean
Alison Perry
Katrina Roberts
Jani Brown
Heidi Hansen
Annaliese Rhodes
Amy Dalton
Leigh Marriott
Traci Johnson

Tenor I
Scott Wakefield
Craig Porter
Lorenzo Pope
Will Thomas
Bradd Poffenberger
Neil Harmon
Roland Wood
Brad Ransom
Clark Anderson
Rob McFarland
Brian Church
Marcos Krieger
Kevin Oviatt

Tenor II
Nathan Kitchen
Bryan Booth
Chad Lowe
Ron Hahn
Jonathan Boyd
Kevin Lake
David Dunbar
Trevor Hart
Tom Stolk
Jeff Bohn
Chris Jones
Tracy Hall
Jared Robertson
Mark Kropf

Bass I
Paul Busselberg
Malcolm Moody
Jeff Broadhead
Jon Jensen
Jim Margetts
Rick McFarland
John Krieger
Sean Hokansen
Massimilliano Frani
Bryan Hammer
Ethan Wickman
Craig Collotzi
Russell Diamond
Joshua Shimizu
Todd Wente

Bass II
Will Hansen
Pat Hoggan
Dan Fullmer
Ben Knaupp
Dan Miket
David Larsen
Lowell Stewert
Hugh Hodson
Karl Beckstrand

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 19, 1992 - 9:15 p.m.
Madsen Recital Hall

STUDENT RECITAL

Daniel R. Fullmer
organ

Student of Don Cook

Assisted by Paul H. Abegg, *violin*

Toccata in Seven — John Rutter (1945-)

Brother James' Air — Dale Wood (1934-)

Prelude in G Major, Op. 37 — Felix Mendelssohn (1809-1847)

Four Works of Johann Sebastian Bach — (1685-1750)

- Jesu, Joy of Man's Desiring, from *Cantata 147* — arr. Biggs
- Herr Christ, der einge Gottes-Sohn, BWV 601
- Vater unser im Himmelreich, BWV 636
- Fugue in G Major, BWV 577

Cantilena in G — Arthur Foote--Marchant (1853-1937)

Suite Gothique, Op. 25 — Leon Boëllmann (1862-1897)

- Introduction--Choral
- Menuet Gothique
- Priere à Notre Dame
- Toccata

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 20, 1992 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Mayde Taylor Robertson
piano

Student of Irene Peery

In partial fulfillment of the requirements
for the degree Master of Music

Transcendental Etude No. 9 Ricordanza	Franz Liszt (1811-1886)
Sonata (Apassionata) Op. 57 Allegro assai Andante con motto Allegro ma non troppo	Ludwig van Beethoven (1770-1827)
Allegro de Concierto	Enrique Granados (1867-1916)
Chromatic Fantasy and Fugue in D Minor, BMV 903	Johann Sebastian Bach (1685-1750)
Sonata No. 1, op. 22 Allegro marcato Presto misterioso Adagio molto appassionata Ruvido ed ostinato	Alberto Ginastera (1916-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 20, 1992 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Mayde Taylor Robertson
piano

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In partial fulfillment of the requirements
for the degree Master of Music

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Sonata (Apassionata) Op. 57 Allegro assai Andante con motto Allegro ma non troppo	Ludwig van Beethoven (1770-1827)
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 21, 1992 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Paula Gehring
violin

Student of Donna Fairbanks

Assisted by Mayde Taylor Robertson

Sonata in E Minor — Francesco M. Verancini (1690-1768)
- Ritornello--Largo
- Allegro con fuoco
- Menuet--Gavotta
- Giga--Presto

Second Rhapsody — Béla Bartók (1881-1945)
- I. ("lassu")--Moderato
- II. ("friss")--Allegro moderato

Polonaise Brillante in D Major, Op. 4 — H. Wieniawski (1835-1880)

Brief Intermission

Sonata in A Major, Op. 13 — Gabriel Fauré (1845-1924)
- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 21, 1992 - 7:30 p.m.
Provo Central Stake Center

FACULTY ARTIST RECITAL SERIES

presents

Douglas E. Bush, *organ*

with

Paul Abegg, *violin*

Music of Johann Sebastian Bach
(1685-1750)

Allabreve in D Major, BWV 589

Three Organ Chorales
(each preceded by the singing of its chorale)

Erbarm dich mein, o Herre Gott, BWV 721

Vater unser im Himmelreich, BWV 737

Meine Seele erhebet den Herren, BWV 648

Prelude and Fugue in E Minor, BWV 533

Sonata No. 1 in G Minor for Solo Violin, BWV 1001

Fuga

Prelude and Fugue in D Minor, BWV 539

Herr Jesu Christ, dich zu uns wend
(in alternatim, organ and voices)

BWV 655 (Trio)

Stanza 1: Lord Jesus Christ be present now
(audience, in unison, unaccompanied)

BWV 709 (ornamented soprano)

Stanza 2: O make our lips to sing Thy praise
(audience, in harmony, Bach chorale setting)

BWV 726 (Arnstadt setting)

Stanza 3: Until we join the host that cry
(audience, in unison, accompanied
by organ, BWV 726)

Concerto in D Minor for Two Violins, BWV 1043

Largo, ma non tanto

Paul Abegg, Martha Thompson, *violins*
Jim Hardy, *cello*

An Wasserflüssen Babylon (Pedale doppio), BWV 653b

Prelude and Fugue in C Minor, BWV 546

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided where indicated by the lighted Exit signs. Please identify the closest exit to your location and when exiting, proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 21, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Philip Kersh
trumpet

Student of W. Neal Woolworth

Assisted by
Holly Miller, *piano*
Cliff Oram, *trumpet*
Tim Sukomoto, *horn*
Will Kimball, *trombone*
Paul Evans, *tuba*

Sonata for Trumpet and Organ — Henry Purcell (1659-1695)
- Allegro
- Adagio
- Allegro

Concerto for Trumpet in E-flat Major — Joseph Hadyn (1732-1809)
- Allegro
- Andante
- Allegro

INTERMISSION

Sonata for Trumpet and Piano — Halsey Stevens
- Allegro Moderato
- Adagio tenero
- Allegro

Fancies, Toyes, and Dreames — Giles Farnaby (1560-1640)
- The Old Spagnoletta
- His Rest
- Tell mee Daphne
- A Toye
- His Dreame
- The New Sa-hoo

Cliff Oram, *trumpet*
Tim Sukomoto, *horn*
Will Kimball, *trombone*
Paul Evans, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 21, 1992 - 5:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Ross Evan Smith
piano

Student of Paul Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Ballade in G Minor, Op. 23 — Frederic Chopin (1810-1849)

Sonata in C Minor, Op. post — Franz Schubert (1797-1828)

Allegro
Adagio
Menuetto: Allegro
Allegro

L'isle joyeuse — Claude Debussy (1862-1918)

Mephisto Waltz No. 1 — Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 21, 1992 - 7:30 p.m.
Madsen Recital Hall

"SOUNDS OF SILVER" FLUTE CHOIR

Elaine Jorgensen, *director*
April Tsukamoto, *assistant director*
Dawne Welch, *assistant director*
Elaine Brewster, *guest soprano*
Stacey McCarrey, *piano*

Welcome, Welcome — Medieval Round

Little Fugue — Johann Sebastian Bach--McGinty
Flute Choir

Vengo a stringerti — Allesandro Scarlatti (1660-1725)
Elaine Brewster, *soprano*
Elaine Jorgensen, *flute*
Stacey McCarrey, *piano*

Allegro — Wolfgang Amadeus Mozart --Gearhardt
Escaza Ensemble

Andante from *Italian Symphony* — Felix Mendelssohn --Rearick
Flute Choir

Bright and Glorious — Danish Folk Song --Rice-Young
Flute Choir

A Day in The Mountains — Eugene Bozza
Pastorale
Raging River
"Take Eight"

Aria — Luigi Zannelli

"The Grace Notes"

Flute Flirtations — William J. Levi

"The Flutations"

The Flutist — Lawrence Lyon

Elaine Brewster, *soprano*
Elaine Jorgensen, *flute*
Stacey McCarrey, *piano*

Pink Panther Suite — Henry Mancini
Theme — --Rice-Young
Royal Blue
It Had Better Be Tonight

Elaine Brewster, *soprano*

"Sounds of Silver" Flute Choir
Personnel

Amy Anderson*	Kathleen King++	Fiona Ripplinger*
David Michael Brown*	Sarah Krengel*	Jenny Rowley**
Zoe Cabaniss+	Sherrolyn Mecham**	Tonya Stanford++
Elizabeth Clayton*	Teresa Miner*	Sunny Steimle+
Stacey Cunningham**	Luisa Moody++	April Tsukamoto++
Elizabeth Engstrom+	Alicia Moore**	Josh Udall*
Susan Gammon**	Anna Morgan+	Dawne Welch++
Michelle Gardner**	Kathleen O'Leary**	Teresa Whitworth++
Alicia Gorringe+	Julie Park*	
Cara Hutchings+	Lisa Poll++	Tim Daniels, drums
Cyndi Johanson**	Kellie Pratt++	Asayo Sing, bass

* "The Flutations" + "The Grace Notes"
** "Escaza Ensemble" ++ "Take Eight"

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERISTY

MEN'S CHORUS

Mack Wilberg, *conductor*

Tuesday, March 24, 1992
deJong Concert Hall
7:30 p.m.

Program

I

Brothers, Sing On — Edvard Grieg (1843-1907)

Canonic Processional — arr. by Lon Berry

II

Gigue — Johann Sebastian Bach, arr. by Ward Swingle

Sing a New Song — Heinrich Schutz, arr. by Carolyn Jennings

Kristine Parker, *flute*
Thom Herlin, *string bass*

III

Five Mystical Songs — Ralph Vaughan Williams (1872-1958)

Easter

I Got Me Flowers

Antiphon

Paul Busselberg, *soloist*

IV

Popular Songs and Arrangements

You Are the New Day — John David

Ease On Down the Road, from *The Wiz* — arr. by Mac Huff

Darrin Rogers, Ed Bonilla, *soloists*

If — arr. by Ed Lojeski

Selections from *Beauty and the Beast* — arr. by Roger Emerson

Paul Busselberg, Eric Crawford
and Joseph Brooks, *soloists*

V

From the African Folk Music Tradition

Kwmbayah — arr. by K. J. Dinham

Betelehemu — Michael Barbatudi Olatunji
(African carol, sung in Yoruba) — arr. Barrington Brooks

Bob Morley, *soloist*

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Brigham Young University Men's Chorus

Mack Wilberg, *conductor*
Neil Harmon, *student assistant*
Chris Crans, James Margetts, Ross Smith, *piano*
Neil Harmon, *organ*

Abbott, Wade
Affleck, Michael J.
Affleck, Steven R.
Aird, Johnny
Aldous, Shane
Allen, Jon
Anderson, James V.
Anderson, Paul
Angerbauer, Jeff
Arnita, Issa
Austin, Chris
Austin, Mark
Baer, Jeremy
Barber, Jerry
Bardsley, Daniel
Bashaw, Eric
Belliston, Hank
Bennion, John
Bentley, Bob
Bentley, Matt
Bentley, Rick
Bentley, Steve
Beutler, Anthony
Binns, Matthew
Blake, J. Everett
Bonilla, Edward J.
Boss, Scott
Brooke, Peter
Brooks, Joseph
Brousseau, Mike
Burkholder, Monty
Burton, Roger
Buttars, Shaffar
Carley, Mark
Carrera, Rory
Case, Dan
Clark, Darryl
Cope, Robert
Covert, Markus
Cox, Roger L.
Crandall, Brian
Crans, Chris
Crawford, Erik
Crowe, Robert
Curtis, Mike
Davis, Garry
Davis, Preston
Dewey, Matthew
Dixon, Mike
Downs, Scott
Duckwitz, David
Durrant, Stephen
Earl, Cameron
Early, David
Eastman, Alex
Eddy, Mark
Elkins, Bryan
England, David
Ericksen, Ryan
Eriksson, Paul .
Evans, Mike
Farnsworth, Tom
Favero, Nick
Foutz, Mike
Gage, Earl
Gardner, Jonathan
Gartz, Andrew
Gilbert, John C.
Goodrich, Delbert G.
Graff, Jordan
Grapes, Rick
Gruver, Timothy
Hadfield, Varden
Hafen, Tom
Hagerty, R. Daniel
Hale, David
Hansen, Jim
Hansen, Shawn
Harmon, Neil
Harris, Robert
Hedman, Damon
Hendrickson, Frank
Henrichsen, Matthew
Hess, Garin
Hess, Jared
Hess, Jason
Hickman, Trenton
Hicks, John
Hill, Paul
Hintze, Brian
Hoskisson, Brent
Huber, Scott
Ipson, Jim
Jackson, Jonathan
Jacob, Richard
James, Joshua
Jensen, Dave
Johnson, Kent
Johnson, Scott S.
Jones, Aaron
Jones, Ammon
Jones, Dan
Jones, Shawn
Jorgensen, Scott
Julian, Chris
Kerr, Robert
Knight, David
Knowlton, Thaynan
Knudson, Garth
Koenig, Russell
Koldewyn, Deren
Kretschmer, Curtis
Lacey, Paul
Larsen, Mitchell
Larson, David
LaTomme, Matthew
Lee, Byron
Leone, Brad
Lind, Steven
Lott, Tim
Lowry, Nathan
Lyman, Michael
MacKay, John
Madsen, Bruce
Margetts, Jim
Maxfield, Doug
McDermott, Richard
McDonnell, Mark
McGregor, Mark
Merrick, Cameron
Miller, Clint
Mohlman, Matthew
Montgomery, Dan
Moore, David
Morley, Bob
Murphy, Scott
Nay, John
Naylor, Bret
Nelson, Scott
Norman, Andy
Ogden, Deven
Ogden, Joseph
Oldham, Mark
Olson, Kevin
Parker, Robert
Parrott, Brian
Patane, Junior
Payne, Clint
Petersen, David J.
Peterson, Jim
Peterson, Mark D.
Porcaro, Mark
Porter, Jared
Price, Jeff
Price, Michael
Price, Robert
Price, Todd
Quackenbush, Roy
Rawlins, Matt
Remington, David C.
Rhees, Jon
Ritchie, Paul
Roberts, Stuart
Rogers, Darrin
Rogers, David
Sadowski, Todd
Sale, Thomas
Sampson, Kyle
Sandberg, Nelson
Schaumann, Erik
Schaumann, Kirk
Schwendiman, Scott
Seamons, Todd
Seng, Matthew
Sibio, Zachary
Simon, Curtis
Smith, Derrek
Smith, Eric James
Smith, Jason K.
Smith, Ross
Smith, Todd
Smurthwaite, Jonnie Q
Spencer, David
Stout, Daniel
Stout, Jason
Tate, David
Thomas, Mark
Tobler, Robert
Tueller, Mark
Upton-Rowley, Phil
Van Orden, Stephen
Vance, James
Vance, Tyler
Walker, Doug
Wayne, Ken
Wells, Aaron
Whitaker, Brian
Whitaker, Daniel
Whitchurch, Michael
Whitchurch, Stephen R
Williams, Warren
Witt, Russell
Yarrington, Jason
Yorgason, Jeremy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

March 24 & 25, 1992 - 7:30 p.m.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
JAZZ ENSEMBLE
JAZZ LEGACY
DIXIELAND BAND

Blues Over Easy	Curt Berg (Shout chorus by Ralph Nunn)
Groove Merchant	Jerome Richardson--Jones
All The Things You Are	Jerome Kern--Niehaus
Grape Stompin' Bluefoot II	John LaBarbera

Jazz Ensemble

Alexander's Ragtime Band	Irving Berlin
Black and Blue	Thomas "Fats" Waller
The Mooche	Duke Ellington
I Found a New Baby	Jack Palmer

Jazz Legacy and Dixieland Band

In a Mellow Tone	Duke Ellington--Foster
Li'l Darlin'	Neal Hefti
Spain	Chick Corea--Jennings
A Time For Love	Johnny Mandel--Nestico
Time Check	Don Menza

Jazz Ensemble

BYU Jazz Ensemble
Steve Call, *director*

Saxophones
Caleb Chapman
Dan Flores
Ralph Nunn*
Robert Spencer
Andy Warr

Trumpets
Brent Durland
Eric Goodman
Vaughn Hughes
David Jackman
Paul Tonks*

Trombones
Lyle Durland*
David Stevenson
Mathew Rice
LaMont Lee

Piano
Deirdre Rodman*

Guitar
Eric Beutler

Bass
Kent Carter

Drums
Jason Willard

* Section Leader

Jazz Legacy Dixieland Band

Clark Burnside, *clarinet*
Chris Taylor, *trumpet*
Lyle Durland, *trombone*
Greg Stallings, *piano*
David Egbert, *bass*
Jason Willard, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 26, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

DESERET PIANO QUARTET

Irene Peery, *piano*
Barbara Williams, *violin*
David Dalton, *viola*
Stephen Emerson, *cello*

Program

Quartet No. 1 in C Minor, Op. 1 — Felix Mendelssohn (1809-1847)

Allegro vivace
Adagio
Scherzo: Presto
Allegro moderato

Quartet in G Minor, Op. 25 — Johannes Brahms (1833-1897)

Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 27, 1992 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Joel Belgique
viola

Student of Clyn Barrus

Assisted by

Donna Fairbanks, *violin*
L'Orchestre Ramasser de BYU
Chris Smith, *conductor*
Clyn Barrus, *conductor*

Concerto in G Major for Viola and Strings with Basso Continuo — Georg Philipp Telemann (1681-1767)
- Largo
- Allegro
- Andante
- Presto

Lachrymae Reflections on a song of Dowland for Viola and Strings — Benjamin Britten (1913-1976)

Clyn Barrus, *conductor*

INTERMISSION

Symphonia Concertante for Violin, Viola and Orchestra in E-flat Major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro Maestoso
- Andante
- Presto

Donna Fairbanks, *violin*
Christian Smith, *conductor*
L'Orchestre Ramasser de BYU

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 27, 1992 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Program

Divertimento, Op. 37 — Malcolm Arnold (1921-)
- Allegro energico
- Languido
- Vivace
- Andantino
- Maestoso
- Piacevole

Piacevole Trio
Lynelle Shaw, *flute*
Deborah Ryan, *oboe*
Sonia Hirst, *clarinet*

Trio, Op. 87 — Ludwig van Beethoven (1770-1827)
- Allegro

Brass Trio
Richard Batemen, *trumpet*
Vince Bates, *horn*
Lyle Durland, *trombone*

Gold Rush Suite — Jack Marshall (1921-)
- The Days of '49
- California Stagecoach
- Lousy Miner
- Sweet Betsy from Pike

Saxophone Quartet
Deborah Davenport, *soprano saxophone*
Amie Cobb, *alto saxophone*
Daid Poor, *tenor saxophone*
Andrew Warr, *baritone saxophone*
Berin Stephens, *coach*

Doppelfuge — Johann G. Albrechtsberger (1736-1809)

Allegro from *Trois Pièces* — Eugene Bozza (1905-)

Trombone Quartet
Bryce Mecham, Will Kimball
Bret Cook, Steve Ricks

Suite — C. E. Lefebvre (1843-1917)
Canon, moderato
Allegretto scherzando

Presto — Joseph Haydn (1732-1809)

Windworks Quintet
Kerstin Posenenske, *flute*; Kristine Spencer, *oboe*
Rodrick McKinlay, *clarinet*; Alicia Britto, *bassoon*
Bradley Barlow, *horn*

Quintet — Victor Ewald
Moderato
Adagio
Allegro Moderato

Honors Brass Quintet
Phil Kersh and Clif Oram, *trumpet*
Tim Tsukamoto, *horn*; Will Kimball, *trombone*
Paul Evans, *tuba*
Daniel Bachelder, *coach*

Kvintet, Op. 43 — Carl Nielsen (1865-1931)
Allegro ben moderato
Menuet
Adagio, Tema con variazione

The Honors Quintet
Kimberly Helton, *flute*; Lorilee Jensen, *oboe*
Berkeley Price, *clarinet*; Michael Dalby, *bassoon*
Timothy Tsukamoto, *horn*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 27, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Carrie Streeter
oboe

Student of Geralyn Giovannetti

Assisted by James Margetts, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Konzert in C — Wolfgang Amadeus Mozart (1756-1791)
- Allegro aperto
- Adagio non troppo
- Allegretto

Kantate No. 202 "Weichet nur, betrübte Schatten" — Johann Sebastian Bach (1685-1750)

- Nr. 1 Arie "Weichet nur"
- Nr. 6 Rezitativ "Und dieses ist das Glücke"
- Nr. 7 Arie "Sich üben im Lieben"
- Nr. 8 Rezitativ "So sei das Band"
- Nr. 9 Gavotte "Sehet in Zufriedenheit"

Paul Abegg and Amy Jacob, *violins*
Nancy Call, *viola*; Monika Rosborough, *cello*
Christian Smith, *bassoon*; Andrus Madsen, *harpsichord*
Caroline Call, *soprano*

Intermission

Six Metamorphoses after Ovid, Op. 49 for solo oboe — Benjamin Britten (1913-1976)

- I. Pan, who played upon the reed pipe which was Syrinx, his beloved
- III. Niobe, who, lamenting the death of fourteen children, was turned into a mountain
- VI. Arethusa, who, flying from the love of Alpheus, the river god, was turned into a fountain.

L'Horloge de Flore (Flower Clock) — Jean Françaix (1912-)

3 A.M.	Galant de Jour (poisonberry)
5 A.M.	Cupidon Bleu (blue catananche, native of southern France)
10 A.M.	Cierge a Grandes Fleurs (torch thistle)
12 Noon	Nyctanthe du Malabar (Malabar jasmine)
5 P.M.	Belle de Nuit (belladonna or deadly nightshade)
7 P.M.	Geranium Triste (mourning geranium)
9 P.M.	Silène Noctiflore (night-flowering catchfly)

Program Notes

Bach "Wedding" Cantata, No. 202

No. 1 Aria
Vanish now, ye mournful shadows,
frost and wind, be at rest;
spring's delight will grant the breast
nothing but joyous prosperity
as it brings the flowers forth.

No. 6 Recitative
And this is good fortune
that through a lofty gift
two souls attain one treasure,
to glow with much health and happiness.

No. 7 Aria
To train oneself in love,
in lighthearted jests
is better than spring's transitory desire.
Here run waves
laughing and watching
the victorious palms on lips and breasts.

No. 8 Recitative
So let the bond of chaste love, betrothed pair,
from fickleness and inconstancy be free;
no sudden fall, nor thunder
frighten your love.

No. 9 Gavotte
May you see the pleasure of
a thousand bright and prosperous days
that soon in time to come
your love will blossom.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 28, 1992 - 3:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Julie M. Staples
harp

Student of Louise Pratt

Assisted by
Anna Affleck, *violin*

String Quartet
Jackie Coleman, *violin*
Tamera Topham, *violin*
Mary Kate Wagner, *viola*
Mark Bell, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Largo	Johann Sebastian Bach--Grandjany
Rigaudon	Jean-Philippe Rameau--Salzedo
Concerto op. 4, no. 6 in B-flat Allegro moderato Larghetto Allegro moderato	George Frederick Handel --Grandjany
Chanson dans la Nuit	Carolos Salzedo (1885-1961)
Impromptu-Caprice Op. 9	Gabriel Pierné (1863-1937)
Fantasie, for harp and violin, Op. 124 poco allegretto Allegro Vivo e grazioso Largemente Andante con moto poco piu mosso poco adagio	Camille Saint-Saëns (1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents the

SYMPHONIC BAND IN CONCERT

Don L. Peterson
conductor

Dr. Ralph G. Laycock
guest conductor

Tuesday, March 31, 1992
deJong Concert Hall
7:30 p.m.

Program

Morning Alleluias for *the Winter Solstice* — Ron Nelson (1929-)

Four Scottish Dances — Malcolm Arnold--J. Paynter

I. Pesante
II. Vivace
III. Allegretto
IV. Con Brio

They Led My Lord Away — Adoniriam Judson Gordon--F. Allen

Mutanza — James Curnow (1943-)

Theme-Andante Brillante ma Maestoso
Variation I - Allegro con Brio
Variation II - Rubato con espressivo
Variation V - Allegro moderato e maestoso

Intermission

Elegy for a Young American — Ronald LoPresti (1933-1985)

Chester — William Schuman (1910-1992)

Dr. Ralph G. Laycock, *guest conductor*
Professor Emeritus - BYU

Puentareas — Roberto Soutullo--R. Weger

Danny Turnblom, *conductor*
Graduate Assistant

Of Sailors and Whales — Francis McBeth (1933-)

I. Ishmael
II. Queequeg
III. The White Whale

American Civil War Fantasy — Jerry Bilik (1933-)

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Symphonic Band

Oboe
Carli Isaacson
Marcie Linton
Rachel Wadham
Angie Blodgett

Flute
Lynelle Shaw
Christine Olson
Mireille Leavitt
Mysha Mott
Michelle Dean
Michelle Crane--piccolo
Marci Brown
April Anderson

Clarinet
Laura Wright
John Schwartz
Desiree Johnson
John Dobbs
Rusty Berg
Jeremy Pope
Sara Pfister
Carolyn Moore
Danielle Spandafora
Tamara Clark
Jennifer Amussen
Andrea Langkilde
Lisa Ullery
Joanna Crow

Bob Craig--bass
Paige McCarvey--bass
Lisa Ketring--bass

Bassoon
Alicia Britto
Julie Nesbitt
Aaron Mann

Saxophone
Laun Maher--1st Alto
Caleb Chapman
Tim Rand--2nd Alto
David Regan--Tenor
Lon Young--Baritone

Trumpet
Johnathan Allgaier--1st Cornet
Daphne Taylor
Bethanie Post--2nd Cornet
Tracy Rogers
Scott Yetter--3rd Cornet
Ethan Weyand

Bryan Osborn--1st Trumpet
Jean Piper
Kevin Warner

Horn
Tom Baggalley
Terry Lee
Russ Bell
Brian Williamson

Trombone
Michael Morgan
Corry Cropper
Les Moyes
Scott Taggert
Chris Koller
Chris Nicholes

Euphonium
Dirk Pace
Andrea Meyer

Tuba
Jodi Landmier
Eric Pope
Isaac Eddington
Colin McMullin

Percussion
Paige Kronmiller
Jordan Pusey
Dallin Barton
Danny Turnblom

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 31, 1992 - 7:30 p.m.
Provo Central Stake Center

SENIOR RECITAL

Carol Dean
organ

Student of Douglas E. Bush
and Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasia chromatica — Jan Pieterszoon Sweelinck (1562-1621)

Concerto del Signor Vivaldi — Johann Gottfried Walther (1684-1748)

Allegro

Adagio

Allegro

Das alte Jahr vergangen ist, BWV 614
from *Orgelbüchlein* — Johann Sebastian Bach (1685-1750)

Trio Sonata III in D Minor, BWV 527 — Johann Sebastian Bach

Andante

Adagio e dolce

Vivace

Brief Pause

Sonata VI in D Minor, Op. 65 — Felix Mendelssohn-Bartholdy (1809-1847)

Choral

Andante sostenuto

Allegro molto

Fuga - Sostenuto e legato

Finale - Andante

Mein Jesu, der du mich, op. 122, no. 1 — Johannes Brahms (1833-1897)

Aria — Flor Peeters (1903-1986)

Congregational Hymn - Praise to the Lord, the Almighty
Hymn 72, Sing unison on Verse 4

Lobe den Herren, den mächtigen König der Ehren — Max Drischner (1891-1971)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 31, 1992 - 7:30 p.m.
Madsen Recital Hall

FOLK AND BLUEGRASS ENSEMBLE

Karl Allred
director

Foggy Mountain Breakdown from the movie *Bonnie & Clyde*	
East Tennessee Blues	Old Time Fiddle Tune
Wildwood Flower	Irving & Webster
Goodnight Waltz	Traditional
Beaumont Rag	Traditional
Worried Man Blues	Traditional
When It's Gone	Fadden/Schlitz
Texas Blue Bonnets	Laurie Lewis
Haven of Mercy	Laurie Lewis
So Happy I'll Be	
Cuckoo	
Oklahoma City	Charlie Baker
Mountain Pass	Dan Fogelberg
The Hills of my Home	Laurie Lewis
Diamond Joe	Laurie Lewis

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 31, 1992 - 9:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Eric P. Glissmeyer
baritone

Student of Arden Hopkin

Assisted by Carmen Hall, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

I

Amore traditore, BWV 203 — Johann Sebastian Bach (1685-1750)
- Aria
- Recitative
- Aria

II

Liederkreis, Op. 24 — Robert Schumann (1810-1856)
- Morgens steh' ich auf und frage
- Es treibt mich hin
- Ich wandelte unter den Baümen
- Lieb' Liebchen, leg's Händchen
- Schöne Wiege meiner Leiden
- Warte, warte, wilder Schiffman
- Berg' und Burgen schau'n herunter
- Anfangs wollt' ich fast verzagen
- Mit Myrten und Rosen

III

Don Quichotte à Dulcinée — Maurice Ravel (1875-1937)

Chanson romanesque

Chanson épique

Chanson à boire

IV

Blue Mountain Ballads — Paul Bowles (1910-)

Heavenly Grass

Lonesome Man

Cabin

Sugar in the Cane

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 1, 1992 - 7:30 p.m.
Madsen Recital Hall

SONGWRITER SHOWCASE

Featuring popular songs written
by students enrolled in Music 186
Ron Simpson, *director*

Tonight's program is a songwriter showcase modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing the first songs of their careers, while others have considerable experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or prerecorded.

Ron Simpson, director

Performance order will be announced from the following list:

Brett Allen
Adam Anderson
Tyler Castleton
Monica Delgado
Celynn Fluckiger
Kurt Graham
Teresa Haddock
Patrick Hoggan
Marcie Jacobsen
Andrea Johnson
Todd Martin
Charles Nahale
Markus Naslund
Matt Neeley
Dan Olsen
Kevin Olson
Jeffrey Price
Todd Sallenbach
Vikki Seamons
Eric Simonsen
Devin Toma
Barbara Walker

Music 186 is offered by the Media Music Area, Department of Music.

Other song-related classes are:

Music 386R	Advanced Songwriting	Taught winter semester
Music 497R	Projects in Music for Media	Taught fall semester

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 2, 1992 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Program

Piano Quintet in E-flat Major — Robert Schumann (1810-1856)
Allegro brilliante

Rebecca Rogers, *violin*
Krista Hales, *violin*
Monika Rosborough, *cello*
Mayde Robertson, *piano*
Martha Strong, *viola*

Trio in A Minor, Op. 114 — Johannes Brahms (1833-1897)
Allegro comodo

Madeline LeBaron, *clarinet*
Kristi Toone, *cello*
Jim Margetts, *piano*

Piano Quartet — Antonín Dvorák (1841-1904)
First Movement

Jason Day, *violin*
Kristin Weber, *cello*
Natalie Burton, *viola*
Russell Sorenson, *piano*

Serenade #10 — Vincent Persichetti (1915-)
Allegro comodo
Andante cantabile
Allegretto
Scherzando

Gayla Porter, *harp*
Kathleen King, *flute*

Trio in A Minor — Maurice Ravel (1875-1937)
Modéré
Pantoum

Jennifer Dutton, *violin*
Hans Twitchell, *cello*
Massimiliano Frani, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 2 and Friday, April 3, 1992
deJong Concert Hall
7:30 p.m.

POPS CONCERT

featuring

Brigham Young University Wind Symphony
David Blackinton, *conductor*

Brigham Young University Women's Chorus
Kevin Brower, *conductor*

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Program

I

Barnum and Bailey's Favorite — Karl King

Wind Symphony

II

Lullaby of Broadway — Harry Warren
arr. by Ellis Bretton

Always — Irving Berlin
arr. by Ronald Staheli

Play For Me a Simple Melody — Irving Berlin
arr. by Kirby Shaw

Puttin' on the Ritz — Irving Berlin
arr. by Irving Berlin

Women's Chorus

II

Rag, from *Suite of Old American Dances* — Robert Russell Bennett

Robin Hood Soundtrack Highlights — Michael Kamen, arr. by Jay Bocook

Jerome Robbins' Broadway — arr. by Warren Barker

Wind Symphony

IV

Ease On Down the Road, from *The Wiz* — Charlie Smalls, arr. by Mac Huff

You Are the New Day — John David

Selections from *Beauty and the Beast* — Alan Menken, arr. by Roger Emerson

If Anybody Asks You Who I Am — American Spiritual, arr. by Emily Crocker

Men's Chorus

V

Best Broadway Marches — arr. by James Christensen

Combined Ensembles

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 3, 1992 - 6:00 p.m.
Madsen Recital Hall

GUEST ARTIST RECITAL

Leticia Oaks
violist

Assisted by
Stacy McCarrey, *piano*

Program

Seven Variations from *The Magic Flute*	Ludwig van Beethoven (1770-1827)
Elegy, Waltz, and Toccata	Arthur Benjamin (1893-1960)
Adagio and Allegro	Robert Schumann (1810-1856)
Sarasateana	Efrem Zimbalist (1889-1985)

Tango
Polo
Malagueña
Zapateado

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 3, 1992 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Concerto in B-flat Major — George Frideric Handel (1685-1759)
Allegro

Julie Staples, *harp*
Jackie Coleman, *violin*
Tamara Topham, *violin*
Mary Kate Wagner, *viola*
Mark Bell, *cello*

Piano Trio in G Major, Hob. XV: 25 — Joseph Haydn (1732-1809)
"Gypsy" Rondo

Anna Affleck, *violin*
Monika Rosborough, *cello*
Tiffany Putnam, *piano*

Fantasy for Harp & Violin, Op. 113 — Louis Spohr (1784-1859)
Adagio

Tara Ogden, *harp*
Laurie Illions, *violin*

Quartet in E-flat Major — Robert Schumann (1810-1856)
Sostenuto assai-Allegro ma non troppo

Susanna Wrathall, *violin*
Elizabeth Fee, *viola*
Mark Bell, *cello*
Clayton Williams, *piano*

String Quartet, Op. 130 — Ludwig van Beethoven (1770-1827)
Cavatina
Presto

Honors Quartet
Cybèle D'Ambrosio, *violin*
Judy Fletcher, *violin*
Joel Belgique, *viola*
Jim Hardy, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 3, 1992 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Natalie Burton
viola

Student of David Dalton

Assisted by Russell Sorenson, *piano*
Jennifer Thompson, *piano*, Alisa Probst, *viola*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Duet No. 2 for Two Violas — Willhelm Friedemann Bach (1759-1845)
- Tempo
- Amoroso
- Alla breve

Alisa Probst, *viola*

Sonata — Carl Stamitz (1745-1801)
- Allegro
- Andante Moderato
- Rondo

Russell Sorenson, *piano*

Romanze, Op. 85 — Max Bruch (1838-1920)

Jennifer Thompson, *piano*

Suite No. 3 in C Major — Johann Sebastian Bach (1685-1750)
- Sarabande
- Bouree I, II
- Gigue

Adagio and Allegro — Robert Schumann (1810-1856)

Russell Sorenson, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 7, 1992 - 7:30 p.m.
deJong Concert Hall

BRIGHAM YOUNG UNIVERSITY
SYMPHONY ORCHESTRA
Walter Birkedahl, *conductor*

Program

Symphony No. 8 in B Minor, "Unfinished" — Franz Schubert (1797-1828)
- Allegro moderato
- Andante con moto

Slavonic Dances — Antonín Dvorák (1841-1904)
- Poco Allegro
- Allegretto Scherzando
- Presto

Intermission

Siegried's Rhine Journey, from *Die Göttedämmerung* — Richard Wagner (1813-1883)

Prelude to Act I, from *Die Meistersinger* — Richard Wagner

BYU Symphony Orchestra
Walter Birkedahl, *conductor*
Jim Hardy, *assistant conductor*
Erika Smith, *concertmaster*

Violin I
Dorian Cundick
Katherine Hansen
Dawn Hoeft
Heather Johnson
Amy Johnston
Valerie McKenzie
Hilary Pothier
Lynette Price
Lindsay Rasmussen
Becky Rumfield
Erika Smith
Amy Winder

Violin II
Erlene Clark
Katy Elton
Ashley Farmer
Sarah Gaines
Tim Gatten
Rachel Jones
Christine Kniephof
Marcela Lear
Elizabeth Merrill
Sylvia Moore
Nicole Simpson

Viola
Melissa Barton
Charlene Davis
Beth Edmunds
Jennifer Henry
Robert Lee
B.C. Moore
Nikki Omerza
James Patterson
Candace Perry

Cello
Dan Garrard
Marci Geddes
Roland Kent
Dirk Pace
Mandy Pead
Röchelle Phillips
Maren Smith
George Thomas

Bass
Kent Carter
Chad Christensen

Flute
Cheryl Allgood
Rebecca Maughan
Sylvia Ramachandran

Oboe
Daniel Call
Brenda Fife

Clarinet
Patrica Henderson
Ralph Nunn
Laura Wright

Bassoon
Alicia Britto
Allison Phillips

Horn
Richard Brunson
Larissa LeVitre
Jeffrey McClellan
Brendan Merrick
Kelley Taylor
Deanna Williamson
Melvyn Windham

Trumpet
Philip Kersh
David Neil
Cecil Webb

Trombone
Alina Gardner
David Pine

Bass Trombone
Matthew Rice

Tuba
Matthew Newville

Timpani
Kevin Beals

Percussion
Jeanette Lawson

Harp
Julie Garner
Tara Ogden
Gayla Porter
Alysa Rey
Julie Staples

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 7, 1992 - 7:30 p.m.
Madsen Recital Hall

PERCUSSION ENSEMBLE

and

PANORAMIC STEEL

Program

Icarus	R. Towner--R. Brough
March to the Scaffold	Hector Berlioz--Harold Faberman
Music for Pieces of Wood	Steve Reich
Brandenberg Concerto No. 2 First Movement	Johanne Sebastian Bach --G. W. Schaefer
Ku-Ka Ilimoku	Christopher Rouse
Steppin' Out	David Hinds
Como Una Estrella	Arr. by Robert Ledbetter
Rant And Rave	Christopher "Tambu" Herbert
New Country	Jean Lucponty

PERSONNEL

Percussion Ensemble

Mike Blair
Todd Bills
Tim Daniels
Paige Kronmiller
Troy Lewis
Kathleen Mitchell
Eric Nunamaker
Mike Poulsen
Daniel Turnblom
Rick Yeoman

Panoramic Steel

Todd Bills
Rick Davis
Kathleen Mitchell
Eric Nunamaker
Mike Poulsen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 8, 1992 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Thomas Clark
tenor saxophone

Student of Ray Smith

Assisted by
Keiko Yano, *piano*
Jennifer Duerden, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto for Tenor Saxophone, Op. 50 — Burnet Tuthill (1888-)
- Andante-Allegro
- Andante
- Allegro

Violoncello Suite I — Johann Sebastian Bach --Ricker
- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

Sonata for Tenor Saxophone and Piano — Leon Stein (1910-)
- Allegro Vivace
- Adagio
- Allegro

Fantasia — Heitor Villa-Lobos (1887-1959)
- Animé
- Lentement
- Tres Animé

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 9, 1992 - 6:00 p.m.
Madsen Recital Hall

FACULTY GUEST ARTIST RECITAL SERIES

Richard Elliott
Tabernacle organist

Works by 20th Century Argentine Composers

Toccata (1964; J. Fischer) — Norberto Guinaldo (1937-)

"Rrrrrrr..." (1980/81; C. F. Peters) — Mauricio Kagel (1931-)

1. râga
2. Rauschpfeife
3. repercussa
4. ragtime
5. Rondeña
6. ripieno
7. Rosalia
8. rossignols enrhumes

Variazioni e Toccata sopra "Aurora lucis rutilat" (1980; Boosey & Hawkes) — Alberto Ginastera (1916-1983)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 9, 1992 - 7:30 p.m.
Madsen Recital Hall

ADVANCED SONGWRITERS' SHOWCASE

A Presentation by Students
of Music 386R, Advanced Songwriting

SPECIAL SEMESTER PROJECT:
WRITING FOR SPECIFIC ASSIGNMENT

A Note from the Director

Tonight's presentation is a recital of songs created by advanced songwriting students for real and simulated presentation opportunities as found in today's real-world music business.

Works may be presented live or prerecorded, as would be typical in music industry showcases. Collaboration is encouraged, and the songs may be sung either by the writer(s) or by guest artists.

--Ron Simpson

Presentations will be announced from the following alphabetical list of student writers:

Jason Almberg	Sheryl Carlin	Lorraine Scott
Tracy Atwood	Dave T. Hayward	Steve Stewart
Charles Baker	Jim Heywood	Trey Vittetoe
J. Bateman	Jeff Hinton	Doug Walker
Brenda Bowles	Aaron Jensen	Mark Watson
Kim Boyer	Seth Lisonbee	Danae Winder
Orlan Cahoon	Linda Owens	

Music 186R, Songwriting, and Music 386R, Advanced Songwriting, are offerings of the Media Music Area of the Music Department.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 10, 1992 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Susan Keele Olsen
piano

Student of Marlene Bachelder

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in G Major, BWV 916 — Johann Sebastian Bach (1685-1750)

Sonata in D Major, K. 576 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Allegretto

Ballade in A-flat Major, Op. 47 — Frederic Chopin (1810-1849)

Voiles (Sails) — Claude Debussy (1862-1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 10, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Lynelle Shaw
flute

Student of Elaine Jorgensen

Assisted by
Becky Pelo, *piano*
Michelle Dean, *flute*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Haru No Umi — Michio Miyagi (1894-1956)
The Sea in Spring

Trio Sonata in E Minor K.28 for Two Flutes and Continuo — Johann Joachim Quantz (1697-1773)
Adagio
Allegro
Lentement
Presto

Concerto No. 7 in E Minor — François Devienne (1759-1803)
Rondo: Allegretto

Intermission

Introduction and Variations on a Theme from the *Mullerlieder*, Op. 25 — Franz Schubert (1791-1828)
Introduction
Theme
Variations
I
III
V
VI
VII

Fantasie — Philippe Gaubert (1879-1941)
Moderato, quasi fantasia
Vif

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 11, 1992 - 1:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Suzette Asplund
organ

Student of Parley Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Praeludium in F-sharp Minor
BuxWV 146 — Dietrich Buxtehude (1637-1707)

Wenn wir in höchsten Nöten sein
BWV 641 — Johann Sebastian Bach (1685-1750)

Trio Sonata No. 3 in D Minor
BWV 527 — Johann Sebastian Bach
- Andante
- Adagio e dolce
- Vivace

Intermission

Cantabile, from *Trois Pieces* M36 — César Franck (1822-1890)

Selections from Organbook III (1977-8) — William Hugh Albright (1944-)
- Underground stream
- Jeu (for the stops)
- Jig for the feet (Totentanz)

Selections from *Eleven Choral Preludes*, Op. 122 — Johannes Brahms (1833-1897)
- Es ist ein Ros entsprungen, No. 8
- O wie selig seid ihr doch, No. 6
- O Welt, ich muss dich lassen, No. 3

Prelude and Fugue in B Major, op. 7, no. 1 — Marcel Dupré (1886-1971)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 11, 1992 - 3:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

David F. Long
piano and organ

Student of Parley Belnap
and Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in G Major, BWV 550	Johann Sebastian Bach (1685-1750)
Adagio in B Minor, K. 540	Wolfgang Amadeus Mozart (1756-1791)
Intermezzi, Op. 4	Robert Schumann (1810-1856)
I. Allegro quasi maestoso	
II. Presto a capriccio	
III. Allegro marcato	
IV. Allegretto semplice	
V. Allegro moderato	
VI. Allegro	
Sonic Etude	Stephen Jones (1960-)
Sept Improvisations Pour Orgue, Op. 150	Camille Saint-Saëns (1835-1921)
VI. Pro Defunctis	
La Nativite Du Seigneur, Neuf Meditations Pour Orgue	Olivier Messiaen (1908-)
IX. Dieu Parmi Nous	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 11, 1992 - 4:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Clayton D. Williams
piano

Student of Irene Peery

In partial fulfillment of the requirements
for the degree Master of Music

Program

Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach --Busoni
Sonata in B-flat Major, Op. 22 Allegro con brio Adagio con molta espressione Minuetto Rondo: Allegretto	Ludwig van Beethoven (1770-1827)
Scarbo *Gaspard de la Nuit*, 1908)	Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 11, 1992 - 7:30 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

W. Neal Woolworth
trumpet

Program

Suite in D Major — George Frederic Handel (1685-1759)

Overture
Gigue
Menuetto
Bourree-March

Joan Stevens, *organ*

Sonata for Trumpet and Piano — Norman Dello Joio (1913-)

Tema-Amabile, con semplicita
Variation I: Allegretto scherzevole
Variation II: Lento, molto espressivo
Variation III: Andante Moderato
Andante, liberamente
Allegro spumante

Sonia Hammock, *piano*

Intermission

L'Histoire du Soldat-Suite

Igor Stravinsky
(1882-1971)

The Soldier's March
Music to Scene I: The Soldier's Violin
Music to Scene II: Pastorale
Royal March
Little Concert
Three Dances:
Tango
Waltz
Ragtime
The Devil's Dance
The Great Chorale
The Devil's Triumphant March

David Blackinton, *conductor*
Donna Fairbanks, *violin*; **Walter Birkedahl,** *bass*
Cindy Child, *clarinet*; **Glenn Williams,** *bassoon*
Daniel Bachelder, *trombone*; **Steve Cox,** *percussion*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

BRIGHAM YOUNG UNIVERSITY

CHILDREN'S CHOIR

Kathy B. Sorensen, *director*

Saturday, April 11, 1992 - 7:30 p.m.
deJong Concert Hall

Program

I

Processional

Rokudan, koto solo (Japan) — Yatsuhashi Kengyo

Sakura (Japan) — Traditional Folk

Larry Shumway, *koto*

II

In the Alps

Do Re Mi, from *The Sound of Music* — Richard Rogers (1902-1979)

Edelweiss, from *The Sound of Music* — Richard Rogers

Da Droben vom Berge (Austria) — Traditional Folk

David Steed and Elisabeth Beier, *duet*

III

The World of Nature

Velvet Shoes (America) — Randall Thompson (1899-1984)

Vesi Väsyy Lumen Alle (Finland) — Harri Wessman (1949-)

Vejnemöjnen Muzikál (Hungary) — Zoltan Kodály (1882-1967)

Va Palya Byeryozinka Stayala (Russia) — arr. Mary Goetze

Elisabeth Beier and Rachel Litster, *Russian duet*
Geralyn Giovannetti, *oboe*
Larry Shumway, *balalaika*

Crawdad Hole (Southern U.S.) — arr. Mary Goetze

Michelle Beck, *banjo*, Peggy Lambert, *washboard*
Chuck Baker, *spoons and jew's harp*
Charles Sorensen, *string bass*

IV

Love and Dreams

Ständchen, Op. 135 (Germany) — Franz Schubert (1797-1828)

Cecelia Fielding, *alto*

Dormite Mi Niño (Venezuela) — Traditional Folk

Niska Banja (Yugoslavia) — arr. Nick Page

Bye Oh Baby (Eastern U.S.) — arr. Malcolm Daglish

Tom Schultz, *hammered dulcimer*

I'm in Love With a Big Blue Frog (Hollywood) — Leslie Braunstein

Michelle Bunnell, *alto* — Charles Sorensen, *bass*

Michelle Beck, *banjo* — Chuck Baker, *string bass*

V

Sing Praise to the Lord

Le ciel a visité la terre (France) — Charles Gounod (1818-1893)

Mark Olsen, *tenor*

Monica Call, *cello*

Susanni, from *Salvator Mundi*, Op. 89 — William Matthias (1934-)

Saundra Harris, *tambourine*

Allundé, Alluia (Africa) — arr. Margaret duGard

Chuck Baker, *African slit drum*

Damaon Cann, *bongos* Michelle Beck, *conga drums*

Peggy Lambert, *beaded gourd* Saundra Harris, *agogo bell*

Gloria Tibi, from *Mass* — Leonard Bernstein (1918-1990)

Mark Olsen, *tenor*

Damon Cann, *bongo and conga drums*

Adon Olam (Isle of Djerba) — arr. Ben Steinberg

Geralyn Giovannetti, *oboe*

Psalm 150 (England) — David Willcocks (1920-)

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The University Children's Choir
Kathy B. Sorensen, *director*

Assisted by
Peggy Lambert and Saundra Harris, *assistant directors*
Julie Gaisford Garner and Janet Peterson, *harp*
Yvonne Egbert, *piano*, Monica Call, *cello*
Blaine Hunsaker, *announcer*

Soprano I
Shannon Abegglen
Amy Bangerter
Anne Barrett
Elisabeth Beier
Becky Bolick
Mary Ann Cameron
Mae Funk
Blaine Hunsaker
Bentley Murdock
Melissa Noble
Sadie Perkins
Tina Shelley
Julie Shumway
Adrienne Sorensen
Andrew Sorensen
Andrea Whitby
Brett Wilson

Soprano II
Amber Arbon
Heidi Hemmert
Emily Noble
Olivia Poulsen
Richard Poulsen
Sarah Rammell
Leah Rogers
Andrew Rudolph
Duncan Shumway
Rick Shumway
Cara Simister
Dan Smith
Heath Sorensen
Jantzen Walker
Danielle Weir
Kyle Wilson
Natalie Woodward

Alto I
Amara Anderson
Frances Anderson
Rachael Anderson
Heather Conover
Spencer Conover
Rebecca Cranney
Mary Donaldson
Ruth Donaldson
Sarah Garrett
Cameron Hartley
Brittany Henrie
Johanna Litster
Rachel Litster
Stephanie Norris
Ambria Powell
Mary Pratt
Leann Robinson
Jacob Rogers
Spencer Shumway
Elise Unice
Micah Unice
Erin Williamson

Alto II
Michelle Bunnell
Necia Bunnell
Leah Buonforte
Danae Cann
Kyle Cannon
Ashley Davies
Tristan Davies
Allyson Egbert
Carrie Gruwell
Richard Hawkins
Jonathan Hemmert
Jodi Heslington
Chris Loper
Becky Penrod
Holly Peterson
Steven Shallenberger
David Steed
Jon Steed
Stefanie Walker
Melanie Wells
April Whitlark

We extend a heartfelt thanks to all of the families, friends, and university personnel who have supported these young singers over the last two years. Your faith and love has made this wonderful experience possible. Following the concert, you are invited to a reception honoring you and your children in E-250 (south of the stage).

Our next concert will be in the Assembly Hall, Wednesday, April 15 at 7:30 p.m.

Annual auditions will be held in September. For information, call 225-1130 or 359-2373.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

UNIVERSITY CHORALE

Susan Wharton Conkling

conductor

Lyle Archibald

conductor

deJong Concert Hall
Tuesday, April 14, 1992
7:30 p.m.

Program

I

This is the Day — Jacob Gallus (1550-1591)

Ben Hoffmann, John Morriberon, *trumpet*
Carl Hammer, Derrik Hiatt, *trombone*

Heart We Will Forget Him — James Mulholland

The Women of the Chorale
Spencer Larsen, *piano* Valree Randall, *horn*

More Than You Know — Vincent Youmars, arr. Steve Zegree

Taylor Anderson, Elise Bair, Johathon Brinley
Adrienne Perry, Natalie Robson,
Matt Sanders, Laurel Tong

Domine, ad Adjuvandum Me Festina — Padre G. B. Martini (1706-1784)

Domine, ad adjuvandum me festina
Gloria Patri et Filio et Spiritui Sancto.

Lord, make haste to assist me
Glory be to the Father, and to the Son, and to the Holy Spirit.

Sicut erat in principio et nunc, et semper et in saecula saeculorum. Amen.

As it was in the beginning, is now, and will be forever, world without end. Amen.

Glenna Smith, *soprano*
Jeff Packer, *tenor*
Rebecca Shaw, *alto*
Taylor Anderson, *bass*

Violin I
Paula Gahring
Cynthia Hatch
Emily Wilson
Jacquelyn Coleman

Violin II
Jennifer Barnes
Anna Affleck
Debra Wrathall
Anne Perry

Viola
Robert Lee
Nikki Omerza

Cello
Laurie Erickson
Sariah Brown

Organ
Diane Pratt

University Chorale
Susan Wharton Conkling, *conductor*

The University Chorale
Evening Section
Susan Wharton Conkling, *conductor*

Soprano I
Celeste Arnett
Jennifer Boswell
Shauna Buskirk
Angel Crandell
Jennette Ferrel
Amy Lambert
Shauna Lords
Catherine Mooney*
Dawn O'Daffer
Adriane Parry
Victoria Peterson
Amy Reynolds
Andrea Sommer
Tina Wakild
Miriam J. Williams

Soprano II
Maria Bennett
Janette Bingham
Therese Foote
Jennifer Hammer
Lori Harmon
Keri Jackman*
Alice Jacobs
Julene Kemp
Stacey Knoernschild
Andrea Lehman
Rebecca Lyman
Marlene Parkinson
Mariah Proctor
Melanie Reed
Rebecca Shaw
Elise Silver
Glenna Smith
Marcy Smith
Rachel Spencer
Kimberly Sprague
Heather Stanley
Shauna Walker

Alto I
Elise Bair
Anne Barber
Lynette Bigler
Brenda Bowles
Elizabeth Casos
Amy Cragun
Jennifer Danjou*
Sally Dorris
Amy Duke
Crystal Eldredge
Laurie Erickson
Meredith Green
Fawn Harris
Cynthia Hatch
Tara Hoopes
Mary Beth Humphrey
Genet Jackson
Jean Jensen
Maren Jensen
Whitney Keyes
Kathy Kruckenberg
Tonia Landon
Camianne Larsen
Jennifer Larsen
Leann Lay
Carolyn Lundberg
Wendy Malone
Jennifer Mullen
Melissa Nieffenegger
Kristina Patterson
Stephanie Perry
Diane Pratt
Tiffany Putnam
Valree Randall
Mary Snyder
Heather Strange
Jennifer Thompson
Belinda Vick
Erika Ward
Stacy Wiker
Carolyn Wilhoit
Sharen Woods
Carrie Zaugg
Laura Zundel

Alto II
Stacy Bailes
Jennifer Laurel Baker
Karyn Bates
DeAnna Dean
Shauna Griffen
Chemain Guinn
Beverly Hansen
Cara Hutchings
Lara Jaggi*
Andy Johnson
Michal Johnson
Jodi Landmeier
Kali Landmeier
Christine Lawrence
Charisse Marchant
Jennifer Neves
Michelle Pratt
Elizabeth Richardson
Terri Rusk
Tiffaney Smith
Jennifer Spencer

Tenor
Jonathon Brinley
David Gay
Alex Martinez
Jeff Packer
Jason Packham*
Todd Richmond
Aaron Schellenberg
Nathan Schellenberg
Derek Skousen

Bass
Stuart Anderson
Taylor Anderson
Charles Breinholt
Scott Chandler
Byron Conrad
Wesley Cook*
Robert Eldredge
Matthew Green
Eric Hales
Derrik Hiatt
Darin Hughes
Spencer Larsen
Kent Minson
John Morriberon
Jared Novak
Matthew Sanders
Justin Swapp

* = section leader

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II

Prophecy and Fulfillment — Russell Wilson (1953-)

Let Nothing Ever Grieve Thee — Johannes Brahms (1833-1897)

Fanfares — Daniel Pinkham (1923-)

Prophecy
Alleluia
Psalm

III

Hear My Prayer — Felix Mendelssohn (1809-1847)

Stephanie Smithson, *soprano*

On This Jubilant Day — Robert Leaf

IV

The Terrible Tale of Tom Gilligan — John Rutter (1945-)

Soldier Boy — John Rutter

Polly-Wolly-Doodle — arr. Gail Kubik

Patty Harvey, Julie Rowse
Michael Carratini, *soloists*

University Chorale
Lyle Archibald, *conductor*

UNIVERSITY CHORALE
Section 1
Lyle Archibald, *conductor*

Soprano I
Tamara Wheeler*
Trina Morris
Joyce McNeece
Denisa Moore
Tonya Benner
Anne Turner
Kelly Cochran
Nadene Adams
Heather Kilton
Tiffany McKinnon
Amy Humes
Amberlee Hudson
Jennifer Carlson
Nicole Simpson
Nikkole Mahoney
Rhonda Pratt
Randi Biggs
Juli Robinson
Heather Peterson
Jennifer O'Neal
Kimberly Miner
Kimberly Davis
Rebecca Snow
Ann Wright
Jana Benker
Kimberly Bronson
Elizabeth Edmiston
Janene Olsen
Shawnah Benintendi
Allison Dent
Elizabeth Ricks
Christine Moss
Amanda Kutchinski
Kirstin Schwendiman

Soprano II
Denise Howard*
Shelly Gentry
Tonya Williamson
Kasia Tarazon
Kathy Grerwig
Heather Bartlett
Tricia Graf
Tammy Holladay
Eileen Smith
Marla Panhorst
Tricia Nelson
Lei Ann Voyles
Alauna Lamoreaux
Cindy Carlson
Elizabeth Hart
Laura Allen
Jenni Heider
Natalie Gabbitas
Elizabeth Ward
Elizabeth Key
Kaisa Oler
Jennie Sorensen
Holly Tripp
Melinda Rytting
Christy Goodman
Jessica Bowen
Tina Durham
Rebecca Babcock
Sara Dickey
Monique Nelson
Becky Smith
Trisha Henderson
Melisa Freeman
LuAnne Lee
Kimberlee Jones
Denise Jensen
Vicki van den Eikhof
Kim Sprague
Nyleen Behumin
Rachelle Aune
Jacqueline Raia
Kandra Jackson
DiAnne Shepherd
Katherine Irvine
Mary Irvine
Maritza Y. Fajardo
Rebecca Murdock
Tamara Peterson
Carolee Wicke
Jean Piper
Sharolyn Starrs
Joy Hansen
Julia Harrop
Patricia Harvey
Stephanie McIntyre
Andrea Hill
Stephanie Bagwell
Kimberli Cundick
Kirsten Sorenson
Tanya Rizzuti
Brenna Berthelsen
Lisa Temple
Julie Packham
Lara T. Henry
Nicole Burch
Susan Peterson
April Cummings
Sarah Chandler
Marianne Warthen
Mary Lou Allred
Paula Randall
Kristin Rogers
Laurel Wood
Rebecca Stewart
Laurie Kirby
Linda Kulwicki
Kathlynn Wicke
Maureen Hatch
Lisa Evans
Susan Rasmussen
Lorraine Scott
Kathleen Anderson

Alto I
Sharon Custer
Casey Shawcraft
Becky Dayton
Julie Farwell
Jenifer Thomas
Carmen Rectord
Dawn Dequer
Danielle Vance
Karen Pierpoint
Fiona Ripplinger
Mary Jane Pinbraugh
Karen Cordoza
Robin Tanner
Nina Nelson
Joan Moultrie
Robyn Patterson
Angie Clarke
Rachael Humphreys
Kelly Watson
Heidi Wilson
Jennifer Parslow
Emily Clark
Tera Allen
JanaRae Hintze
Wendy Dequer
Heather Sanders
Amy Barron
Lizbeth Atkinson
Camile Ogden
Julie Rowse
Emily Felt
Addie Harris
Renae Johnson
Andrea Dutson
Tiffany Weaver
April Megargel
Kristin Sproat
Janae Garner
Katrina Carter
Annie Johnson
Tina Chappell
Dawnmarie Lunnen
Lisa Lillywhite
Sally Miller
Tami Anderson
Tanya Rogers
Karen Bruick
Tiffany Bailey
Melisa Ladle
Natalie Kimble
Leilani Adamson
Kali Erickson
Kierre Horn
Debra Wilson
Courtney Metcalf
Amy Boyack
Marilyn Snow
Brenda Candland
Sarah Patterson
Kim Stanbuagh
Diane DeFord
Rebecca Rogers
Jenny Baird
Kimberley Luth
Kristen Goates
Marilyn Mortensen
Jennifer Knight
Jenae Christensen
Rachel Metcalf
Holly Fillmore*
Jill Jacobsen
Anne Farr
Becky Ridge
Shauna Hemmert
Christy Mason
Trish Grolightly
Mechele Barney
Amy Nelson
Rebecca Shaw
Rebekah Shaw
Amber Nielsen

Julianne Kircy
Jimmy McLeod
Terry Richardson
Shanelle Cranney
Sharee Jackson
Julie Kenney
Jesse Harpin
Janelle Rodgers
Reva Palmer
Sandra VanOrden
Rebecca Kirkwood
Danielle Bradford
Rebecca Pratt
Kathleen Wicker
Tami Erick
Julie Kenney
Melanie Jolley
Tina Giles
Angela Romig
Mindy Hatch
Sara Peterson
Marlee Watkins
Stacy Wicker
Carrie Larson
Carolyn Anderson
Tammy King
Stori McCarrel
Jamie Tasso
Anne Ralston
Holly Miller
Jennifer Hobbs
Jami Downs
Cyndi Johanson
Laura Henry
Rachel Green
Coreen Hawke
Dorie Miller
Jana Edmunds
Kim Hales
Angela Buck
Jami Iuck

Alto II
Lesley Napikoski
Yukie Nishigaki
Tiffany Smith
Kristin Reimann
Becky Sterling
Staci Jellinghauser
Suzzane Kauer
Christine Welch
JoAnne Colvin
Ada M. Artalyo
Angela Deskins

Lara Lambert*+
Betsy Kirksiek
Virginia Tran
Denise M. Dansie
Tiffany Stevens
Amy Pierce
Rena Jamison
Kristen Olsen
Rebekah Summerhaup
Sharon Wilson
Shauna Huffaker
Eileen Evans
Erin Foster
Kristen Wright
Jodi Walker
Karen Pomerantz
Laurel Vandervoort
Sara Leigh
Susan Leatham
Ruth Jensen
Denise Ingols
Susanne Ickes
Heather Hardman
Suzanne McConkie
Marta Tullis
Thelma Dahl
Cheryl Carpenter
Cynthia Barrus
Laura Reid
Laura Williamson
Beth Otis
Amy Ellis
Amy Hughes
Anne Myers
Cori Sohofield
Jennifer Bake
Kimberlee Jacob
Heidi Palmer
Jennifer Burt
Suzanne Blake
Jodie Edington
Colleen Conners
Karyn Bates
Kristine Komm
Cody Lubeck
Kristen Mackintosh
Jenifer Skillings
Michelle Peckering
Merrilyn Moffit
Mollie Allen
Rebecca Hilton
Elisabeth Miller
Kathleen Andersen
Laurie Thayne

Bethanie Post
Michelle Peterson
Jill Gebhart

Tenor
Howard Tayler*
Michael Harris
Tim Allen
David Richards
David Gent
David Sanders
Chris Braugh
Michael Carratini
James Mangum
Peter Herget
Kent Hodsen¤
Joshua Graham
Richard Chapman
David McArthur
Dennis Woodruff
Margaret Hageman
Todd Durrant
Matt McCauley
Jeffrey Porter
Gene Reynolds
Bart Schaurner
Steve Nowlon
Mike Anderson
Larry Garnson
Jamie Webb
Ryan Blake
Liang Tsui
Demetrios Campbell
Ron Lee
Jamie Webb
Doug Reed

Bass
Spencer Larsen
Tim Wilkinson
Brett Gilliland
Joe Gent
Clare Decatar
Stephan Schaw
Allen Hales
Cameron Merrick
Stephen Howard
Heath Charter
Matthew Furner
Curt Peterson
Brad Brown
Gregory Kyte
Robert Butterfield

John Colton
Steve Gerratt
Donald Thorne
Bryan Borough
Steven Johnson
Shawn Johnson
Rob Schoen
Paul Schoeny
Caleb Chapman
Sean Roylance
Troy Fuhriman
Ben Aanderud
Dale Britton
Kendall Carr
Courtney Tripp
Shawn Holmstead
Byron Holdiman
Roger Kloepfer
David Blanchard
Douglas Freeman
Matt Carnish
Bret Boylan
Matthew Ostler
Mark Johnson
Stephen Brannen*
Michael Johnson
Erik Olsen
Ryan Bateman
Tom Tree
Roger Butters
Dan Garrard
Jeff van den Eikho
Travis Parry
Laramie Taylor
Kurt Hunter
Michael McEwen
Mark Cox+
Bryan Pocock
David Whipple
Glenn Smith
John Starrs
Jason Alba
John Steele
Michael Johnson
Scott Sandstrom
Marty Hughes
Jeff Blanchard
Peter Urmston
Stephen Burton
Sean Crane
Ted Burgess
Wayne Wagner

* Section Leader
\+ Rehearsal Accompanists
¤ President

Instrumentalists

Ronnie Grauman
Bethanie Post
Lara Lambert
Neil Harmon

Laura Allen
Jenifer Larsen
Diane Pratt
Dan Berghout

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 14, 1992 - 8:00 p.m.
Provo Central Stake Center

SOPHOMORE RECITAL

Andrus Madsen
organ

Student of Douglas Bush

Prelude and Fugue in C Major, BWV 545 — Johann Sebastian Bach (1685-1750)

Eleven Chorale Preludes, Op. 122 — Johannes Brahms (1833-1897)
Herzlich tut mich verlangen
Herzliebster Jesu
O Gott, du frommer Gott

Nun komm der Heiden Heiland, from *18 Leipzig Chorales* — Johann Sebastian Bach

a 2 Clavier e pedale, BWV 659
Trio a due Bassi e Canto fermo, BWV 660
In Organo pleno, Canto fermo in Pedale, BWV 661

Im Frieden Dein — Ernest Pepping (1901-1981)
Gelobt sei Gott im höchsten Thron
O Welt, sieh hier dein Leben

Präludium in C Major — Anton Brückner (1824-1896)

Chorale No. 3 in A Minor — César Franck (1822-1890)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 29, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Elizabeth J. Fee
viola

Student of Clyn Barrus

Assisted by
Stacey McCarrey, *piano;* Amy Jacob, *violin*
La Dawn Jacob, *piano*

Required for the degree Bachelor of Music with a major
in Performance and Pedagogy

Suite in G Minor, Op. 131d — Max Reger (1873-1916)
- Molto sostenuto
- Vivace--Andantino
- Andante sostenuto
- Molto vivace

Sinfonia Concertante, K. 364 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso--Adagio

Der Schwanendreher — Paul Hindemith (1895-1963)
- Zwischen Berg und tiefem Tal: Langsam
- Nun laube, Lindlein laube: Sehr ruhig
- Seid ihr nicht der Schwanendreher: MaBig schnell

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 5, 1992 - 7:30 p.m.
Assembly Hall, Temple Square, Salt Lake City

SENIOR RECITAL

Neil Harmon
organ

Student of Donald Cook, Richard Elliott
and Parley L. Belnap

Prelude and Fugue in B Major, opus 7, not. 1	Marcel Dupré (1886-1971)
Passacaglia in C Minor, BWV 582	Johann Sebastian Bach (1685-1750)
Schmucke dich, o liebe Seele, BWV 654	Johann Sebastian Bach
Sunday Music (1958) Moto Ostinato Finale	Petr Eben (1929-)
Aria (1988)	Charles Callahan
Sonata on the 94th Psalm Finale	Julius Reubke (1834-1858)

Neil Harmon will graduate this summer with a degree in Organ Performance and Pedagogy from Brigham Young University. He has studied with Dorothy Bradford, Barlow Bradford, Linda Wildman, James Drake, Parley Belnap, Richard Elliott, Douglas Bush and Don Cook. Neil won first place in the 1986 Utah State Fair Organ Competition. He served a one year term as the dean of the Cache Valley chapter of the American Guild of Organists. Neil received the "Outstanding Organ Student Award" from Utah State University and the "deJong Organ Award" from Brigham Young University. Mr. Harmon has been teaching the group organ class at Brigham Young University since 1990. He was also the assistant conductor of the BYU Men's Chorus for two years. Since June of 1991 Neil has been performing regularly as guest organist at the Salt Lake Tabernacle. Neil served a two year mission to Sao Paulo, Brazil.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 7, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Robert W. Prosch
baritone

Student of J. Arden Hopkin

Assisted by James Margetts, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

I.

Dice benissimo Un Cor si tenero Tergi vezzosi rai	Joseph Haydn (1732-1809)

II.

Meine Liebe ist grün Feldeinsamkeit Jucche!	Johannes Brahms (1833-1897)
Traum durch die Dämmerung Cäcilie	Richard Strauss (1864-1949)

III.

Four Songs of Don Quichotte Chanson du départ Chanson a Dulcinée Chanson du Duc Chanson de la mort	Jacques Ibert (1890-1962)

IV.

From *The Songs of Travel* — Ralph Vaughan Williams (1872-1958)

The Vagabond
Let Beauty Awake
The Roadside Fire
Youth and Love
Bright Is the Ring of Words

V.

The Green-Eyed Dragon — Wolseley Charles

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 8, 1992 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

L. Christian Blonquist
piano

Student of Robert B. Smith

In lieu of graduation Jury Examination

Prelude and Fugue in C Major, BWV 870	Johann Sebastian Bach (1685-1750)
Sonata No. 17 in D Minor, op. 31, no. 2 Largo--Allegro Adagio Allegro	Ludwig Van Beethoven (1770-1827)
Ballade in G Minor, op. 23	Frédéric François Chopin (1810-1849)
Second Sonata, Op. 22 Allegro	Robert Muczynski (1929-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 12, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Sandra Kay Sharp
violin

Student of Barbara Williams

Assisted by
Lizbeth Atkinson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in C Major, FXIII, 60 — Antonio Vivaldi (1678-1741)

Preludio: Largo
Allemanda: Allegro
Sarabanda: Largo
Corrente: Allegro

Partita No. 3 in E Major
Unaccompanied — Johann Sebastian Bach (1685-1750)

Preludio
Gavotte
Gigue

Melodie from *Three Pieces*, Op. 42 — Peter Ilyich Tchaikovsky (1840-1893)

Roumanian Folk Dances — Béla Bartók (1881-1893)

Jocul cu bata (Dance with Sticks)
Braul (Waistband Dance)
Pe loc (Stamping Dance)
Buciumeana (Hornpipe)
Poarca Romanesca (Roumanian Polka)
Manuntelul (Quick Dance)

La fille aux cheveux de lin — Claude Debussy--Hartmann (1862-1918)

Introduction and Tarantelle, Op. 43 — Pablo de Sarasate (1844-1908)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

GUEST ARTIST RECITAL SERIES

Don C. Peterson
horn

Assisted by
Jeffrey Price, *piano*
Cohleen Bischoff, *soprano*
Loi Anne Eyring, *violin*
Bonnie Bennett, *piano*

Wednesday, May 13, 1992
7:30 p.m.
Madsen Recital Hall

Program

Auf dem Strom for horn, soprano and piano — Franz Schubert (1797-1828)

Don Peterson, *horn* Cohleen Bischoff, *soprano*
Jeffrey Price, *piano*

Befreit — Richard Strauss (1864-1949)

All mein Gedanken — Richard Strauss

J'ai pleure en reve — Georges Hüe (1858-1948)

L'invitation au voyage — Henri Duparc (1848-1933)

Cohleen Bischoff, *soprano*
Jeffrey Price, *piano*

Trio for Piano, Violin and Horn, Op. 40 — Johannes Brahms (1833-1897)

Don Peterson, *horn* Loi Ann Eyring, *violin*
Bonnie Bennett, *piano*

Don C. Peterson is just finishing his 49th season with the Utah Symphony and is retiring at the end of the 1991-1992 season. He is currently playing 4th horn, but was principal horn for 39 years. He studied with Joseph Singer and Robert Schulze, both of the New York Philharmonic. He considers his greatest teachers to be Maruice Abravanel and the many fine musicians he has performed with. He graduated from the University of Utah with a B.A. in Music Education, and taught instrumental music in the public schools for 19 years. He received his MFA degree from Brigham Young University in 1971. He is married to the former Glenna Stucki and they have six children and 16 grandchildren.

Jeffrey Price, a Salt Lake City native, is well-known as an accompanist, composer and solo pianist. A former student of Edelgard Hainke Loveland and Gladys Gladstone, he also worked with Lowell Farr and studied composition with Vladimir Ussachevsky, Bruce Reich and Ramiro Cortes. In addition to an extensive performance schedule as accompanist, chamber artist and soloist, Jeff often acts as musical director in the genre of musical theatre. His compositions include works for voice, chamber ensemble and musical theatre.

Cohleen Bischoff earned her Bachelor's Degree in Voice Performance at the University of Michigan and gained her advanced training at the Academy of Vocal Arts in Philadelphia, as well as through private study in New York City. She has a Master's Degree in Voice Performance from the University of Utah and has been a part-time faculty member of the voice faculties at both the University of Utah and Brigham Young University. At home in both opera and recital, she has appeared as a soloist with the Carmel Bach Festival, the Utah Symphony and has sung leading roles with the Goldovsky Opera Theatre at Tanglewood, Massachusetts and in New York City as will as in Utah. She is a member of the Temple Square Concert Committee and currently maintains a private voice studio.

Loi Anne Eyring, violin, was the youngest musician, at the age of 16, ever to join the Utah Symphony. She is a first place prize winner of the Utah National Congress of Strings competition, first prize recipient in the Piatigorsky Chamber Music competition, and has recently won a spot as soloist on the 1992-93 Utah Arts Tour. Her solo appearances with the Utah Symphony include a performance of the Bach Concerto for Two Violins with comedian Jack Benny and most recently Vivaldi's *Four Seasons*. In great demand as a violin teacher, she is married to Harden R. Eyring and is the mother of five children and grandmother of a three year old granddaughter.

Bonnie Bennett is recently retired from the Utah Symphony after 33 years as a violinist and keyboard player. She grew up in Utah, attended Weber College and the University of Utah, and later the Juilliard School of Music and Columbia Teachers College. She and her husband, David Bennett, who is a former viola player with the Utah Symphony, have four children and seven grand children.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

DOUGLAS BUSH AND THE EARLY MUSIC ENSEMBLE

Friday, May 15, 1992
7:30 p.m.
Provo Central Stake Center

Singers
Leonore Odekirk, Sheila Page, *soprano*
Marcos Krieger, *alto*
Brian Church, Andrew Powell, *tenors*
Lowell R. Stewart, *bass*

Instrumentalists
Nicole Burton, Andrew Pack, *violin*
Jennifer Lyons, Keola Niemann, *viola*
Dan Ririe, *cello*
Thomas Cimarusti, *harpsichord*
Douglas E. Bush, organ

Praeambulum in C	Heinrich Scheidemann (1595-1663)
Lobet den Herrn in seinem Heiligtum, SWV 350	Heinrich Schütz (1585-1672)
Andrew Powell, *tenor*	
Cantata: "Jesu, dulcis memoria", BuxWV 57	Dietrich Buxtehude (1637-1707)
Marcos Krieger, Brian Church, Lowell R. Stewart	
Jubilet	Claudio Monteverdi (1567-1643)
Sheila Page, *soprano*	
Erbarm dich mein, o Herre Gott	Johann Hermann Schein (1586-1630)
Lenore Odekirk, Sheila Page	
Congregational Hymn: "Erhalt uns Herr, bei deinem Wort"	
Psalmus: "Da Jesus an dem Kreuze stund" Six Versets	Samuel Scheidt (1587-1654)
Die sieben Worte, SWV 478	Heinrich Schütz
Modus ludendi	Samuel Scheidt

BRIGHAM YOUNG UNIVERSITY

presents

AT THE EDGE OF MAGIC

An Evening of Dance Featuring
The Young Dance Makers
Directed by
Chris Ollerton and Kathie Debenham

May 15 and 16, 1992, 7:30 p.m., de Jong Concert Hall

About the Young DANCEMAKERS

We have a name! Formerly referred to as the "company classes of the Brigham Young University Children's and Teens' Creative Dance program," the company is now appropriately called The Young DANCEMAKERS. For a number of years codirectors of the company Christine Ollerton and Kathie Debenham felt the need for a less cumbersome and more fitting title for the group of some 80 young performers who range in age from 8 to 18. Last summer the company participated in the Dance and the Child International Conference in Salt Lake City. As part of the preparation for the conference, the directors chose The Young DANCEMAKERS as a most appropriate name. The words contain and communicate the raison d'etre for the group—these are youthful performers who are trained in technique, composition, improvisation, choreography, and performance. As the performing company of the BYU Children's and Teens' Creative Dance program, The Young DANCEMAKERS embodies the vitality and exuberance of children's creative dance at its best.

AN EVENING OF DANCE 1992

DO NOT REMOVE UNDER PENALTY OF LAW

Choreography: Pat Debenham
Music: Dvorák
Costume Design: Kathie Debenham
Lighting Design: Mike Handley
Prop Design: Pat Debenham

Section I
Dancers: Karen Dixon, Alaina Gibb, Catherine Gines,
Company Julie Hansen, SaraSue Hansen, Cheryl Markgraf,
Teens Becky Nielsen, Tiffany Ogden, Bethany Ollerton, Rachel Opfar, Lindsy Stewart, Alison Taylor, Julie Wilson

Section II
Dancers: Malisalee Bird, Catherine Gines, Rebecca Hamilton,
Company Michael Hoover, LeAnn Huber, Rachel Opfar,
Teens Katie Richards, Stephanie Sakamoto, Alison Taylor

Section III
Dancers: Claire Carson, Karen Dixon, Alaina Gibb,
Company Julie Hansen, SaraSue Hansen, Cheryl Markgraf,
Teens Becky Nielsen, Tiffany Ogden, Bethany Ollerton, Lindsy Stewart, Sandi Swain, Julie Wilson

EXCLAMATION! DON'T FORGET THE DOT

Choreography directed by Pam Musil and Kathy Blosil
Music: Christian Shultz
Costume Design: Kathie Debenham
Lighting Design: Mike Handley
Prop Design: Pam Musil

Dancers: Jacqueline Bodily, Joanna DeLong, Elizabeth
Adv. 7–8 Fenstermaker, Jennifer Gardner, Amy Hill, Rachel
yr. olds Kocherhans, Analeisa Lambert, Haley Musil, Tammy Nielsen, Rebecca Philbrick, Laura Rawlings, Amy Sandberg, Kimberly Swain, Jessica Walters

Adv. 11–12 Elizabeth Benson, Tonia Boyter, Kristin Carter,
yr. olds Mandy Karren, Emily Longsdale, Dawn Lukins, Jenny Martin, Jeena Miner, Lauren Olson, Megan Olson, Heather Sandberg

(SHORT PAUSE)

SUMMER SUITE

Choreography directed by Doris Hudson-Trujillo

Music:	Chieftains
Costume Design:	Kathie Debenham
Lighting Design:	Mike Handley

Program Note: The choreographer's memories of fearless adventures into the backwoods of Connecticut, filled with wonder and delight, is the inspiration for "Summer Suite." Recalling feats of skill crossing a pond, taming a rolling hill, tossing dandelions, catching polliwogs and tadpoles, fishing, and most importantly, enjoying friendships, invites the audience to slip into their own memories of summer.

Section I	
Dancers: Company 9–10 yr. olds	Melissa Barrett, Melissa Carr, Meggie Clarke, Arly Crawford, Kelby Debenham, Andrea Ellis, Jill Hansen, Megan Hughes, Janessa Murray, Tessa Musil, Effie Newell, Linda Richards, Karyn Rosborough, Christina Thomas, Shami Wilkinson
Section II	
Dancers: Company 12–13 yr. olds	Hayley Beeder, Elizabeth Clarke, Marney Debenham, Catharine DeLong, Molly Gadd, Lynsi Gardner, Shauna Greer, Shannon Johnson, Jennifer Philbrick, Angela Pittard, Annie Reeder, Anna Roberts, Amanda Thomas, Arianna Trujillo
Section III	
Dancers: Company 14–15 yr. olds	Amanda Chappell, Megan Christensen, Whitney Debenham, Taisha Hardle, Jennifer Hodges, Holly Hughes, Megan Killpack, Karalee Lambert, Leslie Lewis, Kara Marshall, Emily Newell, Melissa Roundy, Heather Taylor, Susannah Thomas

TEN-MINUTE INTERMISSION

AT THE EDGE OF MAGIC (1992)

Conceived and directed by Kathie Debenham and Chris Ollerton

Lighting Design:	Mike Handley
Costume Design:	Mary Jane Wadley and Kathie Debenham
Set Design:	Pat Debenham
Set Construction:	Dane Allred
Narration Written by:	Kathie Debenham
Storyteller:	Lita Giddins

Program Note: This piece celebrates the power of the imagination. All of us have magic within us which we access through the creative process. Dancers seek to keep the imaginative spark alive in their choreography and performance. As directors, we feel very fortunate indeed to work with the children of The Young DANCEMAKERS whose rich imaginings have taken us to the edge of magic.

"Dance of the Children"

Choreography directed by Chris Ollerton

Music:	Steve Kjala
Dancers:	Tia Allred, Ella Belnap, Annalece Boothe, Arienne
Adv.	Davis, Alisha Ferreira, Mary Golightly, Marissa Kreiter,
6–7 yr. olds	Melinda Lockwood, Camille Nelson, Jenny Pond, Olivia Stewart, Jennica Stowell, Erin Thomas, Alesha Tuley

"Spellmaking"

Choreography directed by Kathie Debenham and Chris Ollerton

Music:	Traditional
Dancers:	Melissa Barrett, Melissa Carr, Meggie Clarke, Arly
Company	Crawford, Kelby Debenham, Andrea Ellis, Jillyn
9–10 yr. olds	Hansen, Megan Hughes, Janessa Murray, Tessa Musil, Effie Newell, Linda Richards, Karyn Rosborough, Christina Thomas, Shami Wilkinson

"Images"

Choreography directed by Kathleen Sheffield

Music:	Brian Slawson
Dancers:	Malisalee Bird, Catharine Gines, Rebecca Hamilton,
Company	Jennifer Hodges, Michael Hoover, LeAnn Huber,
Teens	Rachel Opfar, Katie Richards, Stephanie Sakamoto, Alison Taylor
Adv. Teens	Carrie Cannon, Alise Clayton, Stephanie DeGraffenried, Sara DeLong, Angela Duke, Hannah McCoard, Cindy Tuley, Kimberly Walters, Kimberly Wood, Melinda Wooden

"Facing It"

Choreography directed by Mark Huffman and Kevin Giddins

Music:	Art of Noise
Dancers:	Brad Brockbank, Chet Ellis, John Mark Hansen,
Company	Howard Hoover, Michael Hoover, Brian Roberts, Boyd
10–18	Stout, David Trujillo, Brandon Wilkinson, Adam
yr. olds	Wilkinson

"Guises and Disguises"

Choreography directed by Pat Debenham

Music:	Samite
Dancers and Mask Makers: Company 12–13 yr. olds	Hayley Beeder, Elizabeth Clark, Marney Debenham, Catherine DeLong, Molly Gadd, Lynsi Gardner, Shauna Greer, Shannon Johnson, Jennifer Philbrick, Angela Pittard, Annie Reeder, Anna Roberts, Lisa Rosborough, Amanda Thomas, Arianna Trujillo

"Animalia"

Choreography directed by Doris Hudson-Trujillo

Music:	Bobby McFerrin
Dancers:	TRIO: (Company Teens) Julie Hansen, SaraSue Hansen, Bethany Ollerton
Adv. Teens	Erin Armstrong, Sara Black, JuliAnn Clegg, Kim Despain, Lisa Duke, Lisa Franson, Kim Lindquist, Kelly Olson, Tia Patrick, Katy Sargent, Carrie Wood

"Fire and Water"

Choreography directed by Kathie Debenham

Music:	Scott Fitzgerald
Set Design:	Kathie Debenham
Set Construction:	Debbie Wilkinson
Dancers: Company 13–14 yr. olds	Amanda Chappell, Megan Christensen, Whitney Debenham, Taisha Hardle, Holly Hughes, Megan Killpack, Karalee Lambert, Leslie Lewis, Kara Marshall, Emily Newell, Lisa Rosborough, Melissa Roundy, Heather Taylor, Susannah Thomas

"Alone"

Choreography directed by Kathie Debenham

Music:	Narada
Dancers: Company Teens	Claire Carson, Karen Dixon, Alaina Gibb, Julie Hansen, SaraSue Hansen, Cheryl Markgraf, Becky Nielsen, Tiffany Ogden, Bethany Ollerton, Lindsy Stewart, Sandi Swain, Julie Wilson

"And a Little Child . . ."

Choreography directed by Kathie Debenham and Chris Ollerton

Music:	D'oa
Dancers: Int. 4 yr. olds	Deborah Benson, Katelyn Sheffield, Ariel Grotegut, Ashley Gardner

With Teens and Entire Cast

CHILDREN'S AND TEENS' CREATIVE DANCE PROGRAM

Director ..... Chris Ollerton
Associate Director ..... Kathie Debenham
Faculty ..... Rachelle Abegg, Jennifer Allen, Kathy Blosil, Ellie Bodily, Julie Chan, Pat Debenham, Becky Ellis, Debbie Gibbons, Kevin Giddins, Janet Lewis, LeeAnn Heder, Mark Huffman, Melonie Mullen, Pam Musil, Arianne Newell, Kathleen Sheffield, Mary Linda Thomas, Doris Hudson-Trujillo, Debbie Wilkinson
Assistants ..... Felice Allen, Melinda Blomquist, Karma Caldwell, Kathy Duke, Wendy Funk, Beverly Groberg, Amy Lives, Brenda Mason, Jana Monson, Kristin Taylor, Shellie Thomas

ACKNOWLEDGMENTS

Technical Director ..... Russ Ridgeway
Sound Director ..... Troy Morgan
Lighting Design ..... Mike Handley
Costume Director ..... Kathie Debenham
Assistant Costume Director ..... Arianne Newell
Poster Design ..... Tory Newman
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Program Planner, Conferences and Workshops ..... Susie Swensen

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Gary Hopkinson, Department of Dance
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College of Physical Education Administration
Elmo Roundy, Dean
Phyllis Jacobson, Chair, Department of Dance
Sara Lee Gibb, Modern Dance Division Administrator

And all the parents, faculty, and friends who willingly helped in so many ways with costumes, backstage supervision, and party arrangements and for their enthusiastic support of the Children's Dance Program.

LEGEND OF TIMPANOGOS

May 20, 21, 22
7:30 p.m.
DeJong Concert Hall
Brigham Young University

Utah Regional Ballet

Sponsored by: Brigham Young University Community Concert Series

The Legend of Timpanogos

For my Father, a legend in himself.

Choreography:	Jacqueline P. Colledge
Composer:	Micheal D. Babbitt
Scenic Artist:	Bill Kirkpatrick
Costume Design:	Sarah B. Price
Lighting Design:	Michael Handley
Narrative and Story Adaptation:	June Chipman

The Legend of Timpanogos, a ballet

In another season many moons ago in the great and proud reign of the Early American Indian, there inhabited the land far to the north, the tribe of the powerful Nez Perce'. Feared and envied, they rode the rugged Appaloosa, the fastest and strongest of all horses. The seasons brought rain and the crops flourished. The Nez Perce' nation grew strong.

One year, the Great Spirit failed to shower his blessings on the hunting and farmlands. Streams and lakes dried and fields withered for want of water. Famine threatened.

After many counsels, the wise chief sent his four sons in as many directions to gain the favor and sympathetic response of neighboring tribes. Timpanac drew his lot and went southward. On wending his way, he paused to behold a crystal clear, fresh water lake,--and looming high above in all its majesty, a beautiful snow capped mountain. The beauty of flower and stream was awe-inspiring and held him in wonder. Continuing on through the sumac and willows, he became aware that he was being watched and followed. Hurrying again, he hoped soon to find the Fish-Eater Tribe and its chieftain.

Act 1, Scene I
The Introduction-Timpanac and Chieftain

Indian maidens of the village are dancing to the strains of joyful happy music in anticipation of being joined by their friend Ucanogos, daughter of their chieftain.

As she enters all are aware of a stranger approaching the village and scurry to observe amid the aspen trees. The proud and strong, young Timpanac has come with mighty purpose to counsel with their chief. The braves of the tribe enter questioning the reason for his intrusion in their village. He explains his desire to meet with their chieftain. The indian maidens enter into an attitude of flirtation with Timpanac, but are soon interrupted by the presence of other braves who begin celebrating and dancing to his exclusion. He notices Ucanogos, their eyes meet, but they say nothing. She brings her chieftain father forward, dancing ceases, as one brave speaks an introduction of Timpanac. They then go into the counsel fire to discuss his mission. They share in smoking the pipe of peace. The chieftain offers his beautiful daughter as a guide to show him their land.

Scene II
The Meadow-Promise of Love

As they explore together the beautiful meadowland, Timpanac and Ucanogos become better acquainted by dancing softly and slowly in tender embrace. The love they share blossoms, and their feelings are expressed by romantic movement of the dance. Declarations of love are exchanged.

Braves of the tribe appear at the meadow and jealously disapprove of what they see. The chieftain is brought to the scene. An announcement is made of challenges. (1) The race around the lake, (2) the biggest of the big game hunt. Each can enter to win the hand of the lovely Ucanogos. She is taken away and the warriors depart. Timpanac is left alone. Night draws near. She returns. Once more they dance, and the curtain falls.

Act II , Scene I
Day of Challenges

All the village gathers in excitement. The chief makes the pronouncement that "today we test for fleetness and endurance." The winner shall have strength and skill and be a fearless leader. When it is learned that Timpanac has won the first round, all are joyous except the envious challengers. One of the braves returns injured. They accuse Timpanac of foul play. Timpanac assures the chieftain that the brave had attacked him, and produces the brave's own knife which had been used against him. The chief then requests the braves to bring the skins from their hunt of game. Timpanac is once again victorious as he brings in the skin of a bear as his offering. The competitors are livid. Can they allow Timpanac to infringe on

their territory by taking all the honors of the challenges? The chieftain then gives the final challenge. The fist to climb to the crest of the highest peak and return, may claim the Princess Uncanogos as his bride. The braves plot to destroy such a plan and to destroy Timpanac as well. Much dissention and struggle ensue. The angry chieftain requests that all weapons be left behind. The braves leave early to begin. Timpanac is reluctant to go as the two lovers fear for his life. He then relinquishes his weapon to the fair maiden as a token of his promise to come back to her. A trusted protector, he knows that the spear is now in safe keeping. Ucanogos then dances a lilting adagio movement with his spear. Saddened and pensive, her mood is reflective of the worry that she feels concerning his safe return.

Timpanac must travel with great caution. There is impending danger at every turn. He pauses long enough to recall another time of beauty when snow banks were flanked with beds of flowers and streams, and he longs for the day he can bring his beautiful Ucanogos here once more. Such a place was created for hearts like theirs.

Fifteen Minute Intermission

Scene II
Death and Disaster

With dauntless hope and courage, Timpanac starts up the narrow crest for the highest peak. As he nears the pinacle, envious braves spring from behind to block his ascent. He maneuvers cautiously around them. Step by careful step, he backs up the narrow crest toward the peak, and another band of jealous warriers join the attack. Timpanac in a misstep during the struggle, falls over the edge. His body goes hurtling and crashing from ledge, to ledge, down, down, through space, landing at the bottom in a broken heap.

Music tells the story as the ashamed braves return with the body of Timpanac. They leave in fear. Ucanogos prays to the Great Spirit to let her stay with her lover in death. In answer, the Great Spirit rents the sky with lightening, and the thunder that follow shakes the earth with terrifying force.

The lovely princess is mourned in death, and is prepared for burial. As her lifeless body is carried aloft, the folds of her garments mold to her exquisite form in repose, in as perfect profile as the crest of the majestic mountain that rises above her.

Scene III
Happy Ever After

The two lovers are now joined in spirit for eternity.

The meadow with its birds, streams, trees, and breezes shall now bring forth beautiful music. The plants and flowers shall bloom and send forth their finest fragrances. Blankets of soft snow and fleecy clouds will show the purity of their souls. Anyone who trods the trails this way shall do so in reverence.

Henceforth and forever, Timpanac and Ucanogos are joined in love, in death as they were in life, and remain side by side throughout eternity, as the "Heart of Timpanogos". Reminding us "Loveliness that dies when we forget, comes to life when we remember." Anon.

Micheal Babbitt

Michael Babbitt, Composer: A 1990 graduate of BYU with a Bachelor of Music in Theory and Composition, Micheal earned the music department's Outstanding Student Award in 1989. His compostion credits include "Bend," a string quartet created under the Barlow Endowment that won him first place in the 1989 Mayhew Creative Arts Contest, and "Repetend," composed for the BYU Singers with whom Micheal performed during the 1988 and 1989 seasons. Micheal now resides in the Washington, D.C. area where he works as the Artistic Director of Power Productions International Inc., a music production company specializing in audio and video productions for fitness professionals and enthusiasts. The Legend of Timpanogos marks Micheal's entrance into the field of composition for dance; future plans include a children's ballet and a multimedia performance art collaboration.

Choreography:
Jacqueline P. Colledge

Costume Design:
Sarah B. Price

Scenic Artist:
Bill Kirkpatrick

The Cast:

Narrator:	Albert Schmuhl
Sign Language:	Julius Chavez
Timpanac:	Richard Bradley (Courtesy of Ballet West, Artistic Director John Hart CBE)
Ucanogos:	Heather Colledge
Chief:	Michael Onstad
Red Feather:	Joseph Woelfel
Iron Wolf:	Troy Sorensen
Running Elk:	Glade Topham
Arrow Keeper:	Steven Best
Braves:	Chris Cox, Randy Topham
Morning Sun:	Traci Alleman
Bright Eyes:	Nanette Pearson
Indian Maidens:	Brittnee Colledge, Polly Creer, Teresa Adams, Amy Holland, Trisha Hawkins, Natalie Peterson, Tami Smith, Angie Sumsion, Jessica Harston, Lorraine Adams, Betsy Leatham, Giuliana Bule, Miristi Gee, Cami Smith, Kate Jackson Joanne Titze, Karen Armstrong, Melissa Loader, Robyn Willliams,

	Summer Hansen, Amy Peterson, Kelley Boren, Jamie Farmer Jessica Adams, Keri Holland, Amanda Larson, Holly Clarke
Pas de Quatre:	
Morning Sun:	Traci Alleman
Touches the Sky:	Jessica Harston
Cloud Dancer:	Amy Holland
Steps Softly:	Brittnee Colledge
Children:	Christina Gee, Brennen Gee, Laura Bule, Matthew Colledge, Christopher Best, Jennifer Peterson, Anne Pinegar

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Jerry Myslinski
(bakery Manager)

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Contributors to Utah Regional Ballet, we appreciate your generous support.

Legend of Timpanogos was adapted from the story of Chief Walker as retold by Andy Anderson.

Jacqueline P. Colledge School of Classical Ballet is the official school of the Utah Regional Ballet. For information, call 756-8091.

A special thank you to Paul Duerden and Brigham Young University Community Concert Series for making the performances of Legend of Timpanogos possible.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 26, 1992 - 7:30 p.m.
Provo Central Stake Center

SENIOR RECITAL

Carol Dean
organ

Student of Douglas E. Bush and Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Fantasia chromatica	Jan Pieterszoon Sweelinck (1562-1621)
Concerto del Signor Vivaldi Allegro Adagio Allegro	Johann Gottfried Walther (1684-1748)
Das alte Jahr vergangen ist, BWV 614 from Das *Orgelbüchlein*	Johann Sebastian Bach (1685-1750)
Trio Sonata III in D Minor, BWV 527 Andante Adagio e dolce Vivace	Johann Sebastian Bach

(Brief Pause)

Sonata VI in D Minor — Felix Mendelssohn (1809-1847)
Choral and Variations
on "Vater unser im Himmelreich"
Fuga: Sostenuto e legato
Finale: Andante

Mein Jesu, der du mich, op. 122, no. 1 — Johannes Brahms (1833-1897)

Aria — Flor Peeters (1903-1986)

Congregational Hymn - "Praise to the Lord, the Almighty"
Hymn 72 - Sing unison on verse 4

Lobe den Herren, den mächtigen König der Ehren — Max Drischner (1891-1971)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 29, 1992 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

James A. Margetts
piano

Student of Paul C. Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Chaconne in D Minor
from *Partita No. 2 for Violin*, BWV 1004 — Johann Sebastian Bach-Busoni (1685-1750)

Nocturne No. 13 in B Minor, Op. 119 — Gabriel Fauré (1845-1924)

Sonata No. 1 for Piano, Op. 22 — Alberto Ginastera (1916-1983)
Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

INTERMISSION

Sonata in B Minor, Op. 58 — Frédéric Chopin (1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, non tanto

In the event it becomes necessary to evacuate the building because of an emergency, exits are provided at the following locations: North and south ends of top and bottom of recital hall (note green Exit signs). Please identify the two exits closest to your location. When exiting, please proceed in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 30, 1992 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Susan Keele Olsen
piano

Student of Marlene Bachelder

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in G Major, BWV 916	Johann Sebastian Bach (1685-1750)
Sonata in D Major, K. 576	Wolfgang Amadeus Mozart (1756-1791)
Allegro Adagio Allegretto	
Ballade in A-flat Major, Op. 47	Frederic Chopin (1810-1849)
Voiles (Sails)	Claude Debussy (1862-1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 30, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Bonnie Dunford
violin

Student of Barbara Williams

Assisted by
Sherrie Dunford, *piano*

Sonata No. 1 in G Major, Op. 78 I. Vivace ma non troppo II. Adagio III. Allegro molto moderato	Johannes Brahms (1833-1897)
First Rhapsody I. Moderato II. Allegretto moderato	Béla Bartók (1881-1945)
Concerto No. 2 in G Minor, Op. 63 I. Allegro moderato	Sergey Prokofiev (1891-1953)
Introduction et Tarentelle, Op. 43	Pablo de Sarasate (1844-1908)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 2, 1992 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

M. Paul Evans
tuba

Student of Steve Call

Assisted by
Keiko Yano, *piano*
Michael McCawley, *tuba*
Steve Call, *narrator*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Badinerie from Suite #2 for Orchestra — Johann Sebastian Bach (1685-1750)

Suite Concertante for Tuba and Woodwind Quintet — Armand Russell (1932-)

Capriccio
Ballade
Scherzo
Burlesca

Dialogue for Tuba and Trombone — John Stevens (1951-)

INTERMISSION

Tuba Concerto — Edward Gregson (1945-)

Allegro deciso
Lento e mesto
Allegro giocoso

Wonderland Duets for Two Tubas and Narrator — Raymond Leudecke

Energetically
Minuet, Grazioso
Largo
Moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 5, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Clark Burnside
clarinet

Student of David Randall

Assisted by
Sarah Patterson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Second Sonata for Clarinet and Piano, in E-flat Major, op. 120, no. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto

Sonata for Clarinet and Piano in B-flat Major — Francis Poulenc (1899-1963)

Allegro Tristamente
Romanza
Allegro con fuoco

Concerto No. 1 in C Minor, Op. 26 — Louis Spohr (1784-1859)
Adagio--Allegro
Adagio
Rondo: Vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 5, 1992 - 7:00 p.m.
Centennial Carillon Tower

FACULTY ARTIST RECITAL SERIES

Don Cook
carillon

Selections from
the Flute Clock of 1793 — Franz Joseph Haydn--Gerken (1732-1809)

Allegro ma non troppo
Menuett
Allegro

Paraphrase (1946) — Emilien Allard (1915-1976)

Latter-day Saint Hymn settings by Don Cook

O Savior, Thou Who Wearest a Crown ("Passion Chorale") — Hans Leo Hassler (1564-1612)

Press Forward, Saints ("Edgecombe") — Vanja Y. Watkins

Be Still, My Soul ("Finlandia") — Jean Sibelius (1865-1957)

Elegy (1991) — Roy Hamlin Johnson

Selections from the *Repertorium* of Johannes De Gruytters (1709-1772) — Arr. by Albert C. Gerken

Bourée
Menuet
Contredans
Menuet
Menuet
Giga

Selections from *Fiddler on the Roof* — Jerry Bock--Cook (1928-)

Far from the Home I Love
If I Were a Rich Man
Sunrise, Sunset

Canticle of Jean Racine, Op. 11 — Gabriel Fauré--Cook (1845-1924)

Fantasia IV (violin) — Georg Philipp Telemann--Barnes (1681-1767)

Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 5, 1992 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST RECITAL SERIES

Hyeon-Ju Heo
piano

Sonata in C Major (Hob. XVI/50) — Joseph Haydn (1732-1809)
- Allegro
- Adagio
- Allegro Molto

Variations — Augustyn Bloch (1929-)

Sonata in B Minor, Op. 58 — Frédéric Chopin (1810-1849)
- Allegro Molto
- Scherzo: Molto Vivace
- Largo
- Finale: Presto, non tanto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 9, 1992 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Amy L. Jacob
violin

Student of Nell Gotkovsky and David Dalton

Assisted by
LaDawn Jacob, *piano*
Elizabeth Jacob, *viola*
Maximiliano Frani, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 3 in G Major, Op. 30 Allegro Assai Tempo di Minuetto Allegro Vivace	Ludwig van Beethoven (1770-1827)
Sonata No. 1 in G Minor Adagio Fuga	Johann Sebastian Bach (1685-1750)
Sinfonia concertante, in E-flat Major for Violin, Viola and Orchestra, K. 364	Wolfgang Amadeus Mozart (1756-1791)
Recitativo and Scherzo, Op. 6	Fritz Kreisler (1875-1962)
Hungarian Dance No. 7	Johannes Brahms--Joachim (1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 9, 1992 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Michael McCawley
tuba

Assisted by
Mayde Taylor-Robertson, *piano*
Christian Smith, *bassoon*
Will Kimball, *trombone*
Bryce Meacham, *trombone*
Russell McKinney, *trombone*

In partial fulfillment of the requirements
for the degree Master of Music

Sonata No. 2 — Johann Sebastian Bach (1685-1750)
- Allegro moderato
- Siciliano
- Allegro

Capriccio für Tuba Solo — Krzysztof Penderecki (1933-)

Etre ou ne pas être — Henri Tomasi (1901-1971)

INTERMISSION

Monologue for Tuba — Tom Johnson

Concerto — Edward Gregson (1945-)
- Allegro deciso
- Lento e mesto
- Allegro giocoso

From The Shore of the Mighty Pacific — Herbert L. Clarke (1867-1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 10, 1992 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Jennifer Ann Larsen
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Tuba Tune, Op. 15	C. S. Lang (1891-1971)
Selections from *Das Orgelbüchlein*	Johann Sebastian Bach (1685-1750)
Herr Christ, der ein'ge Gottes-Sohn, BWV 601 Ich ruf zu dir, Herr Jesu Christ, BWV 639 Christus, der uns selig macht, BWV 620	
Litanies	Jehan Alain (1911-1940)
Prelude and Fugue in A Major, BWV 536	Johann Sebastian Bach
Toccata on "Sin Nomine"	Thomas M. Kuras

Selections from *Eleven Chorale Preludes*, Op. 122 — Johannes Brahms (1833-1897)

Herzlich tut mich erfreuen, No. 4
Herzliebster Jesu, No. 2
O Welt, ich muss dich lassen, No. 11

Toccata, Fugue and Hymn on "Ave maris stella", Op. 28 — Flor Peeters (1903-1986)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 10, 1992 - ~~6:00~~ 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marcos Fernando Krieger
organ

Student of Parley L. Belnap

Messe pour les Couvents from "Gloria" Plein jeu Petite fugue sur le Chromhorne Duo sur les Tierces Basse de Trompette Chromhorne sur la Taille Dialogue sur les grands jeux	François Couperin (1668-1773)
Ciaccona in F Minor 22 Variationen	Johann Pachelbel (1653-1706)
Trio Sonata in E-flat Major, BWV 525 [Allegro moderato] Adagio Allegro	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in G Major, op. 37, no. 2	Felix Mendelssohn (1809-1847)

Choral Prelude No. 10, from Book I Herzliebster Jesu, was hast Du verbrochen	Helmut Walcha (1907-1991)
Prelude, Fugue and Variation, Op. 18	César Franck (1822-1890)
A Triptych from "La nativité du Seigneur" Les Berges Les Anges Les Mages	Olivier Messiaen (1908-1992)
Toccata from Deuxième Suite, Op. 53	Louis Vierne (1870-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 10, 1992 - 9:00 p.m.
Madsen Recital Hall

FACULTY ARTIST RECITAL SERIES

Elaine Jorgensen, *flute*
Geralyn Giovannetti, *oboe*
Mack Wilberg, *piano*
Douglas Bush, *harpsichord*
Christian Smith, *bassoon*

Triosonate — Johann Joachim Quantz (1697-1773)
- Adagio
- Allegro
- Affettuoso
- Giga

Three Pieces for Oboe and Piano — Michael Head (1900-1976)
- Gavotte
- Elegiac Dance
- Presto

Miniatures — William Grant Still (1895-1978)

1. Ride an Old Paint (U.S.A.)
2. Adolorido (Mexico)
3. Jesus Is A Rock In The Weary Land (U.S.A.)
4. Yaravi (Peru)
5. A Frog Went a-Courtin' (U.S.A.)

INTERMISSION

Sonata In Imitation of Birds — William Williams (1677-1704)
- Adagio
- Allegro
- Grave
- Allegro

Piece de Concours III — Jean-Michel Defaye

Concertino — Johann Wenzel Kalliwoda (1801-1866)
- Larghetto
- Allegretto
- Allegro

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BEAUTY & THE BEAST

Libretto by Robert A. Simon

Music by Vittorio Giannini

CAST
(in order of appearance)

Story Teller	Diane Ludlow
Father	Paul Busselberg
First Daughter	Michelle Clark
Second Daughter	Sheryl Carlin
Beauty	Sally Bayles
Gardener	Doug Carter
Beast	Peter Asplund
1st voice	Brian Church
2nd voice	Ruth Fulkerson
3rd voice	Darin Vercillo

Setting: France. The time of Legends.

Director's Notes

A Hallmark television production of Beauty and the Beast, starring George C. Scott, first sparked my interest in this french legend and left impressions that remain to this day. When I learned that the Italian-american composer Vittorio Giannini had set the story to music, I had strong desire to produce and direct it. My desire was thwarted by the fact that the music was no longer in print, even though the premiere took place in 1951.

When I arrived at BYU two years ago, I learned that the Music Department had produced this opera about ten years ago, and that musical scores remained from that production. I began to plan for the production you are about to see. In the planning I was joined by creative minds from the departments of Music and Theater and assisted by the BYU Food Services. My deep thanks to each person involved.

Beauty and the Beast is more than a romantic story set to beautiful music; it is an allegory of the relationship between men and women, wherein the love of Woman tames the beast in Man. Many operas have been written on the theme of the redemption of man through the love of a woman, but none more powerful or beautiful than Beauty and the Beast.

June 10-13, 1992

J. Arden Hopkin

MENU

Beef Consomme

Coarse Cut Salad

Paella

Baguettes

French Pastry

ENTR'ACT

Romantic Interludes from French Opera

Les Contes d'Hoffmann, Act II, scene 1 — Offenbach

Nicklas — Sheryl Carlin

Giullietta — Diane Ludlow

Manon, Act II, scene 4 — Massanet

Manon — Ruth Fulkerson

Des Grieux — Brian Church

Lakme, Act I, scene 2 — Delibes

Lakme — Michelle Clark

Mallika — Diane Ludlow

Les Pecheurs des Perles, Act 1, scene 2 — Bizet

Nadir — Doug Carter

Zurga — Paul Busselberg

PRODUCTION TEAM

Executive Producer	R. Newell Dayley
Producer	Janielle Christensen
Director	J. Arden Hopkin
Orchestral Realization	Cameron Rose
Scenic Design	Rod T. Elwood John F. Holmgren
Costume Design	Julia Pierce
Lighting Design	Michael Handley
Graphic Design	John Johnson

PRODUCTION STAFF

Technical Director	O. Lee Walker
Stage Manager	Darrin Wood
Set Construction	Frank White Stefany Clark, Mike Harmer, Dallas Gale, Xann Smith, Chris Hiscock, Doran Smith, Hammond Chamberlain.
Scenic Artists	Rod T. Elwood Stefany Clark
Costumer	Marty Morgan
Stitcher	Margo Seamons
Make-up	Julia Pierce
Accompanist	Stacy McCarrey
House Manager	Christine Nockleby
Production Assistant	Debbie Ditton
Assistant Director	Sheryl Carlin
Sound Technician	John Holoman
Props	Sheryl Carlin Joshua Wach
Run Crew	Technical Services

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 11, 1992 - 7:30 p.m.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY SPRING SYMPHONY

David Dalton, ***conductor***

Program

Overture to *The Creatures of Prometheus*, Op. 43 — Ludwig van Beethoven (1770-1827)

Eight Russian Folk Songs, Op. 58 — Anatol A. Liadov (1855-1914)

1. Religious Chant
2. Christmas Carol
3. Plaintive Song
4. Humorous Song
5. Legend of the Birds
6. Cradle Song
7. Round Dance
8. Village Dance Song

Suite No. 2 — Igor Stravinsky (1882-1971)

March
Valse
Polka
Galop

Pause

Overture to *The Italian Girl in Algiers* — Gioacchino Rossini (1792-1868)

Åses Tod from *Peer Gynt*, Op. 46 — Edvard Grieg (1843-1907)

The Comedians, Op. 26 — Dimitry Kabalevsky (1904-1987)

1. Prologue
2. Gallop
3. March
4. Waltz
5. Panomime
6. Intermezzo
7. Little Lyrical Scene
8. Gavotte
9. Scherzo
10. Epilogue

BRIGHAM YOUNG UNIVERSITY SPRING SYMPHONY PERSONNEL

Violin I
Cybèle d'Ambrosio, concertmaster
Bonnie Dunford
Judy Fletcher
Mary Otterstrom
Martha Thompson

Violin II
Marcel Bowman, principal
Annalyn Carter
Tammy Draper
Paula Gehring

Viola
Elizabeth Fee, principal
Jenny Dutton
Jennifer Lyons
Martha Strong

Cello
Emily Graham, principal
Mark Bell
Dan Garrard
Ashley Hall
Kristin Leigh
Mary Ann Orme

Bass
Thom Herlin, principal
Robert Jenkins

Flute
Kristine Parker
Luisa Moody
(piccolo)

Oboe
Michelle Hansen
Carli Isaacson
Rachel Wadham
(English horn)

Clarinet
Ralph Nunn
Patricia Henderson

Bassoon
Christian Smith
Jeff Nielsen

Horn
Richard Brunson
Brendan Merrick
Jose Rodriguez
Marcel Pusey

Trumpet
Jonathan Allgaier
Eric Webb

Trombone
Bob Krzymowski

Timpany & Percussion
Kevin Beals
Eric Nunamaker

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 12, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Lizbeth Atkinson
piano

Student of Mona Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Intermezzo in A Minor, op. 116, no. 2 — Johannes Brahms (1833-1897)

Partita in B-flat Major, BWV 825 — Johann Sebastian Bach (1685-1750)
- Praeludium
- Allemande
- Corrente
- Sarabande
- Menuet 1
- Menuet 2
- Giga

INTERMISSION

Sonata in C Major, K. 309 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro con spirito
- Andante un poco adagio
- Rondeau: Allegretto grazioso

Nocturne in D-flat Major — Claude Debussy (1862-1918)

Seven, Op. 30 — Robert Muczynski (1929-)

Allegro giocoso
Allegro moderato
Andante espressivo
Animato
Allegro vivace
Adagio
Allegro con brio

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 12, 1992 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

JoAnne Jacobsen
piano

Student of Marlene Bachelder

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in B-flat Minor, BWV 867 — Johann Sebastian Bach (1685-1750)

Sonata in F Major, K. 280 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Presto

INTERMISSION

Nocturne in C-sharp Minor, op. 27 no. 1 — Frédéric Chopin (1810-1849)

Etude in G-flat Major, op. 10, no. 5 — Frédéric Chopin

Visions, fugitives, Op. 22 — Sergei Prokofiev (1891-1953)
- No. 1 Lentamente
- No. 4 Animato
- No. 8 Comodo
- No. 9 Allegretto tranquillo
- No. 14 Feroce

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 13, 1992 - 4:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Xiaoju Lu
organ

Student of Parley L. Belnap

Praeludium in G Major — Nicolaus Bruhns (1665-1697)

Two Chorales from *Das Orgelbüchlein* — Johann Sebastian Bach (1685-1750)

Gelobet seist du, Jesu Christ, BWV 604
In dulci jubilo, BWV 608

Trio Sonata No. 5 in C Major, BWV 529 — Johann Sebastian Bach
1. Allegro
2. Largo
3. Allegro

Choral No. 1 in E Major, from *Trois Chorals* — César Franck (1822-1890)

Deuxieme Symphonie, Op. 20 — Louis Vierne (1870-1937)
1. Allegro
2. Choral
3. Scherzo

(over)

Sonata in B-flat Major, op. 65, no. 4 — Felix Mendelssohn (1809-1847)

1. Allegro
2. Andante religioso
3. Allegretto
4. Allegro maestoso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 13, 1992 - 6:00 p.m.
Madsen Recital Hall

KIRSTEN HARRIS, violin

Graduate Recital

Student of Nell Gotkovsky and David Dalton

Assisted by

Carmen Hall, *piano*
Hans Twitchell, *cello*
Marcos Krieger, *organ*
Kristine Parker, *flute*

In partial fulfillment of the requirements
for the degree Master of Music

Trio Sonata in E Major, op. 2, no. 9 — George Frideric Handel (1685-1759)
- Adagio
- Allegro
- Adagio
- Allegro

Sonata No. 2 in A Minor for Solo Violin — Johann Sebastian Bach (1685-1750)
- Andante
- Allegro

Sonata — Francis Poulenc (1899-1963)
- Allegro con fuoco
- Intermezzo
- Presto tragico

Concerto in D Minor, Op. 47 — Jean Sibelius (1865-1957)
- Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 13, 1992 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Tyler Vance
organ

Student of Parley L. Belnap

Assisted by
Luisa Moody, *flute*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Batalla Imperial de Quinto Tono — Juan Bautista José Cabanilles (1644-1712)

Chorale Prelude on *Allein zur dir, Herr Jesu Christ* — Johann Pachelbel (1653-1706)

Recueillement pour Flûte et Orgue — Noël Gallon (1891-1966)

Luisa Moody, *flute*

Fugue in G Minor, BWV 578 — Johann Sebastian Bach (1685-1750)

PAUSE

Sonata II, op. 65, no. 2 — Felix Mendelssohn (1809-1847)

Grave
Adagio
Allegro maestoso e vivace
Fuga: Allegro moderato

Suite Gothique, Op. 25 — Léon Boëllmann (1862-1897)

Introduction-Chorale
Menuet gothique
Prière à Notre-Dame
Toccata

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, June 15, 1992 - 3:00 p.m.
Madsen Recital Hall

NANAE HIRAO WOLF, organ

Graduate Recital

Student of Parley L. Belnap

In partial fulfillment of the requirements
for the degree Master of Music

Praeludium in E Major	Vincent Lübeck (1656-1740)
Ach Herr, mich armen Sünder, BuxWV178	Dietrich Buxtehude (1637-1707)
Von Gott will ich nicht lassen, BuxWV220	Dietrich Buxtehude
Trio Sonata No. 1 in E-flat Major, BWV525	Johann Sebastian Bach (1685-1750)

INTERMISSION

Prelude and Fugue in C Minor, op. 37, no. 1	Felix Mendelssohn (1809-1847)
Two Chorale Preludes from Eleven Chorale Preludes, Opus 122	Johannes Brahms (1833-1897)
Herzliebster Jesu	
Herzlich tut mich verlangen	

Two Antiphons from *Les vêpres de la Vierge, Op. 18*, — Marcel Dupré (1886-1971)

Antiphon III
"I am black but comely, O ye Daughters of Jerusalem"
Antiphon V
"How fair and how pleasant art Thou"

Symphony No. 6, Op. 42 — Charles-Marie Widor (1844-1937)
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, June 15, 1992 - 5:00 p.m.
Madsen Recital Hall

NANCY J. CALL, viola

Graduate Recital

Student of David J. Dalton

Assisted by
Ray S. Pool, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Sieben Variationen über das Duett "Bei Männern, welche Liebe fühlen" from the Opera *The Magic Flute* by Mozart — Ludwig van Beethoven (1770-1827)

Der Schwanendreher — Paul Hindemith (1895-1963)
- I. "Zwischen Berg und tiefem Tal"
- II. "Nun laube, Lindlein, laube"
  Fugato: "Der Gutzgauch auf dem Zaune sass"
- III. Variationen: "Seid ihr nicht der Schwanendreher"

None But The Lonely Heart — Peter Ilyich Tchaikovsky--Primrose (1840-1893)

Suite from the Ballet *Romeo and Juliet* — Sergei Prokofiev--Borissovsky (1891-1953)
- Minuet
- Balcony Scene
- Romeo and Juliet and Friar Laurence
- Dance of the Knights

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 16, 1992 - 7:30 p.m.
Madsen Recital Hall

DANIEL F. BERGHOUT, organ

Senior Recital

Student of Parley L. Belnap

Batalla de Sexto Tono	José Ximénez (1601-1672)
Praeambulum in E Major	Vincent Lübeck (1654-1740)
Wenn wir in höchsten Nöten sein BWV 641 from *Das Orgelbüchlein*	Johann Sebastian Bach (1685-1750)
Trio Sonata No. 2 in C Minor, BWV 526 Vivace Largo Allegro	Johann Sebastian Bach
Aria, from *Suite on Uzbek Themes*	Georgy Mushel' (1909-)
Variations sur l'hymne "Lucis creator"	Jehan Alain (1911-1940)
Aria	Jehan Alain
Choral No. 3 in A Minor, from *Trois Chorals*	César Franck (1822-1890)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 16, 1992 - 7:30 p.m.
deJong Concert Hall

BYU SPRING UNIVERSITY CHORALE

Mack Wilberg, *conductor*

Psalm 150 — Walter L. Pelz

A New Creation — René Clausen
- Prologue
- All Flesh is Grass
- O Be Joyful
- Lament
- Agnus Dei
- I Am the Bread of Life
- A New Creation
- The Greatest of These Is Love
- The Spirit Helps Us

Sarah Daniels, LaDawn Peterson, Andrew Powell
and Paul Busselberg, *soloists*

Two American Folk Tunes

Frog Went A-Courtin' — Arr. by A.P. Jackman
When the Saints Go Marching In — Arr. by John Rutter

Intrumentalists

Neil Harmon, *organ*
Holly Miller, Chris Crans, Keiko Yano, *piano*
Cliff Oram, Greg Cox, *trumpet*
Kristine Parker, Luisa Moody, *flute*
Michelle Hansen, *oboe*
Christian Smith, *bassoon*
Tara Ogden, *harp*
Kathleen Mitchell, *percussion*
Clark Burnside, *clarinet*
Bret Cook, *trombone*
Thom Herlin, *string bass*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 17, 1992 - 6:00 p.m.
Madsen Recital Hall

ELAINE JORGENSEN, flute
DAVID RANDALL, clarinet
CINDY CHILD, clarinet
GAYLEN HATTON, horn
KATHY COLTON, horn
MARTHA GLISSMEYER, mezzo-soprnao
MAYDE-TAYLOR ROBERTSON, piano

Faculty Artist Recital Series

Program

Concertpiece No. 2 in D Minor, Op. 114 for Two Clarinets and Piano — Felix Mendelssohn (1809-1847)

Nocturnes for Soprano, Horn and Piano — Arnold Cooke (1906-)
- I. The Moon
- II. Returning, We Hear the Larks
- III. River Roses
- IV. The Owl
- V. Boat Song

Suite for Clarinet, Horn and Piano — Alec Wilder (1907-)
- I.
- II.
- III.
- IV.

As It Fell Upon A Day for Voice, Flute and Clarinet — Aaron Copland (1900-1991)

Pieces Heraldiques for Two Horns and Piano — A. Blanquer

I. Parada
II. Madrigal
III. Marxa

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 17, 1992 - 7:30 p.m.
Madsen Recital Hall

"SOUNDS OF SILVER" FLUTE CHOIR

Elaine Jorgensen, *director*

The Greenwood Tree	Old English Folksong
Konzert No. 3 Allegro Adagio Allegro	Joseph Bodin de Boismortier (1689-1755)
<u>Musical Curiosities</u>	
Canon	Johann Sebastian Bach (1685-1750)
Minuet	Joseph Haydn (1732-1809)
Dizzy Spell Russian Dance	L. Gearhardt
March	George Frideric Handel (1685-1759)
Allegro	Joachim Quantz (1697-1773)
Reverie	Maurice Ravel (1875-1937)

Flutes en vacances Flutes pastorales Flutes Joyeuses Flutes legeres	Jacques Castérède (1926-)
I Believe in God	John Longhurst--Bailey
Jamaican Rhapsody	Arr. by Jerry Novak
Salute to Quantz	Hugo Grimm

"Sounds of Silver"

Personnel

Zoe Cabaniss
Stacy Cunningham
Elizabeth Engstrom
Hillary Haddock
Luisa Moody
Mysha Mott
Kellie Pratt
Sunny Stenle
Dawne Welch

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC
IN CONJUNCTION WITH AMERICA'S FREEDOM FESTIVAL AT PROVO

Tuesday, June 30, 1992 - 6:00 p.m.
Bell Tower

THE BYU CENTENNIAL CARILLON

David F. Long and Russell Sorensen, carillonneurs

1.* The Star Spangled Banner — Smith--Myhre

2. Folksongs

Sally Brown	Arr. by White
Sweet William	Arr. by White
The Wonderful Crocodile	Arr. by Myhre

3. Carillon Preludes on Appalachian White Spirituals — Barnes

Jesus Christ the Apple Tree
Daniel in the Lion's Den
Happy in Eternity (Passacaglia)

Russell Sorensen

4. America the Beautiful — Ward--Myhre

5. Stephen Foster Songs — Arr. by Myhre

Beautiful Dreamer
Jeanie with the Light Brown Hair

6. World War I Songs

Over There	Cohan--Lodine
Smiles	Roberts--Lodine
Till We Meet Again	Whiting--Lodine

David F. Long

7. The Entertainer (Duet) — Joplin--Sorensen

8. Patriot Tunes, A Medley (Duet) — Arr. by Long

9. Stars and Stripes Forever (Duet) — Sousa--Myhre

David F. Long and Russell Sorensen

***The carillonneur will chime the appropriate number.**

Those interested in viewing the practice keyboard and a demonstration are invited to the base of the bell tower immediately following the recital.